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A HISTORY
OF THE
NEW YORK STAGE

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A HISTORY
OF THE
NEW YORK STAGE

*From the First Performance in
1732 to 1901*

By
T. ALLSTON BROWN

In Three Volumes

VOL. I

NEW YORK
DODD, MEAD AND COMPANY

1903

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BY DODD, MEAD AND COMPANY

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To
CHARLOTTE CUSHMAN
AND
EDWIN FORREST

P R E F A C E

IN 1832 William Dunlap published his "History of the American Theatre." Since that time, no writers, except Joseph N. Ireland and myself, have undertaken the arduous task.

In his work Mr. Dunlap stated that the first dramatic performance ever given in America occurred in 1752. At Castle Garden one hundred years later, as I shall tell in detail, that date was erroneously celebrated as the anniversary of the introduction of the drama into America. During my researches I have discovered that a dramatic company performed in Philadelphia in 1749.

Joseph Norton Ireland wrote the Records of the New York Stage from 1750 to 1860. My record commences *eighteen years* before Ireland's, and closes *forty-two years* later.

In 1853 I commenced to compile "A History of the American Stage" and for five years thereafter devoted my entire time to it. I travelled over the United States from Maine to California, visiting the libraries of the different cities and towns in search of possible information relating to the drama in America. Early in 1857 I completed the work occupying over three thousand folios, and immediately afterward arranged with the late Frank Queen, then editor and proprietor of *The New York Clipper*, for its publication. It took from two to three columns weekly in that paper for a period of nearly four years to complete the publication. At that time my work, besides the history proper of the theatres, contained a biography of almost every man, woman, and child that had ever appeared on the American stage. The biographical portion of the work was afterward published in book form. It made a volume of over five hundred pages.

During the early part of the winter of 1869 I continued my research for any dramatic performances in America prior to 1749. For weeks I had access to many private and valuable libraries, as

well as to all the early newspaper publications. At last I discovered an advertisement in an old weekly paper of a dramatic performance to be given in September, 1732.

In March, 1885, there appeared in the editorial columns of the *New York Herald* the following : —

“ Chief Justice Daly of the Court of Common Pleas has brought to light a most interesting bit of history concerning the drama in America. The first theatre in this country, he has discovered, was opened in this city on the evening of Dec. 6, 1732, with a performance of ‘The Recruiting Officer.’ All that is further known of the performance of 1732 (which was twenty years before the arrival of Hallam’s Co. in New York, by whom Dunlap in his history says the drama was introduced in America) is that the part of Worthy was played by Thomas Heady, a peruke maker of this city.”

Replying to this, *The Clipper*, in its issue of March, 1885, said : —

“ Judge Daly’s discovery (?) that the first theatre in this country was opened in 1732 is not news to old *Clipper* readers, for T. Allston Brown published that ‘item’ in this paper just seventeen years ago.”

In March, 1888, I commenced the publication in *The New York Clipper* of these records from 1732 to 1888, and it was continued in that paper for nearly five years.

The present work has been carefully prepared and rewritten since the time of its publication in *The Clipper*. It now includes the close of the regular dramatic season of 1900-1.

T. ALLSTON BROWN.

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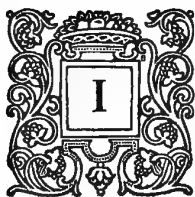
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A HISTORY OF THE NEW YORK STAGE



IN 1832 William Dunlap published a "History of the American Theatre" and stated that the first dramatic performance ever given in America occurred Sept. 15, 1752, at Williamsburg, the capital of Virginia.

At Castle Garden one hundred years later, as I shall tell in detail, that date was celebrated as the centenary of the introduction of the drama into America. James Rees ("Colley Cibber") says that "a portion of Hallam's troupe, combined with several artists engaged for America by John Moody, arrived in Philadelphia about 1749, and opened the first theatre dedicated to the dramatic muse with a well-organized company in the Colonies."

Anthony Aston, otherwise known as Mat Medley, a lawyer, poet, actor, soldier, excise man, and publican in England, narrates a number of adventures by sea and land that, so far as we are concerned, ended with his being wrecked twenty leagues southward of Charleston, S. C., whence he made his way on a sloop to New York, and where he positively asserts that he acted in the year 1732.

In September, 1732, a company of professional actors arrived from London and secured a large room in the upper part of a building near the junction of Pearl Street and Maiden Lane, which was fitted up with a platform stage and raised seats, capable of seating about four hundred people. They continued their performances for one month, acting three times each week. Early in December of the same year they resumed, having made several additions to their party. I have been unable to get a complete list of the company, but I know that Messrs. R. Bessel, T. Heady, Drown, Eastlake, Cone, Mesdames Drown, Chase, Centour, and Miss Brennan were among those advertised to play in "The Recruiting Officer" December 6. This company continued until February, 1734; it was then disbanded. In Bradford's *New York Gazette* of Oct. 8, 1734, there appeared the following advertisement: —

"For Sale — All sorts Household Goods, viz: beds, chairs, tables, chest of drawers, looking-glasses, andirons and pictures, as also several sorts of drugs and medicines; also a negro girl, about sixteen years of age, has had the small-pox, and is fit for town or country. Enquire of Geo. Talbot, next door to the Play House." There also appeared in the same paper the following advertisement: "This evening will be performed the tragedy of 'Cato' and for three evenings next week, the following comedies will be acted, viz: 'The Recruiting Officer,' 'The Beaux' Stratagem,' and 'The Busy Body.'"

These performances were kept up for three nights each week until Dec. 31, 1734, when concerts were given. On Jan. 13, 1736, Mr. Pachebell, a harpsichord player, gave a concert for his benefit. On Feb. 21, 1739, "The Adventures of Harlequin and Scaramouch, or the Spaniard Tricked," was acted in Hall's Long Room. In 1743, an entertainment was given at the house of Governor Kip, in Broad Street. The programme consisted of camera obscura and microscope displays. On Aug. 31, 1743, a "Punch and Judy" performance took place at Hamilton Haverton's house, near Whitehall Slip. It was advertised as "Punch's Opera of Bateman, or the Unknown Marriage; with a dialogue between Punch and his wife Joan." In the winter of 1749 a company crossed the Atlantic. It consisted of Messrs. Smith, Daniels, Douglass, Kershaw, and Morris, and their wives, and Miss Hamilton, the latter playing the leading business. This organization continued in New York for a season of eight months.

THE FIRST NASSAU STREET THEATRE

THE First Nassau Street Theatre was located on the east side of Kip (now Nassau) Street, between John Street and Maiden Lane. Kean and Murray appeared here March 5, 1750. The room in which the performances were given was in a wooden building, which had belonged to the estate of Hon. Rip Van Dam.

It was a two-storied house, with high gables. The stage was raised five feet from the floor. The scenes, curtains, and wings were all carried by the managers in their "property" trunks. A green curtain was suspended from the ceiling. A pair of paper screens were erected upon the right and left hand sides, for wings. Six wax lights were in front of the stage. The orchestra consisted of a German flute, horn, and drum players. Suspended from the ceiling was the chandelier, made of a barrel hoop, through which were driven half a dozen nails, into which were stuck so many candles. Two drop scenes, representing a castle and a wood, bits of landscape, river, and mountain, comprised the

scenery. The opening bill was "Richard III." The company consisted of Messrs. Jago, Scott, Marks, Woodham, Taylor, Tremain, Master R. Murray, Nancy George, Mrs. Taylor, Mrs. Davis, and Mrs. and Miss Osborne. They acted twice each week, and the season lasted five months. Thomas Kean played Richard. Our ancestors had a Kean to impersonate the crooked-backed tyrant, Mr. Dunlap to the contrary notwithstanding. "The Beau in the Suds," "The Spanish Friar," Otway's "The Orphan," "The Beaux' Stratagem," "The Mock Doctor," "Love for Love," and "The Stage Coach" were presented during the season. On Sept. 13, 1750, the next season opened with "The Recruiting Officer," followed September 20 with "Cato." On Jan. 8, 1751, "A Bold Stroke for a Husband" was given for Mr. Murray's benefit. For Mr. Kean's benefit, January 14, "The Beggar's Opera," "Miss in Her Teens," and selections from an oratorio sung by Mr. Kean, comprised the bill, which reads: "As an additional attraction a harlequin dance, a Clown dance, and a drunken peasant, all by a gentleman recently from London," which were done between the acts.

The next benefit was that of Mrs. Davis, announced for the purpose of enabling her to "buy off her time." It was the practice for masters of vessels to bring passengers to New York upon the condition that they should be sold immediately upon their arrival as servants to any person who would pay their passage money. They were sold for a definite period of time, and were called "Redemptors," of which class Mrs. Davis was one. On the occasion of a benefit to Mr. Jago the advertisement stated: "Mr. Jago humbly begs that all ladies and gentlemen will be so kind as to favor him with their company, as he never had a benefit before, and *is just come out of prison.*" Before the season closed, April 29, 1751, Kean took a farewell benefit, when he left the profession and resumed his former duties — those of a writer. He played "Richard III." to a crowded house. That my readers may know what a crowded house was, I will state that there were 161 pit tickets at five shillings each, ten box tickets at eight shillings each, and 121 gallery tickets at three shillings each. This was the capacity of the house. The following season Kean returned to the stage.

During the winter of 1751, Robert Upton visited America as the business agent for William Hallam, who gave him considerable money to carry out his speculation. On arriving here, he appropriated the money to his own use, and by securing most of Murray's company, was able to appear at this house December 21, with "Othello" (first time in America) and "Lethe." The company played on Mondays and Thursdays. After losing all Mr. Hallam's money, Upton closed March 4, 1752.

HALLAM'S NASSAU STREET THEATRE

IN June, 1753, Lewis Hallam, manager for his brother, William Hallam, arrived in New York from Williamsburg, Va., with a company that he had been playing there since September, 1752. On his arrival here, the magistrates of the city refused to grant him a license to perform, and he was compelled to remain idle until the middle of September, when he published the following petition:

"As our expedition to New York seems likely to be attended with a very fatal consequence, and ourselves haply censured for undertaking it without assurance of success, we beg leave humbly to lay a true state of our case before the worthy inhabitants of this city, and, if possible, endeavor to remove those great obstacles which at present lie before us, and give very sufficient reasons for our appearance in this part of the world, where we all had the most sanguine hopes of meeting a very different reception, little imagining that in a city—to all appearance so polite as this—the muses would be banished, the works of the immortal Shakespeare and others, the greatest geniuses England ever produced, denied admittance among them, and the instructive and elegant entertainment of the stage utterly protested against; when, without boasting, we may venture to affirm that we are capable of supporting its dignity with proper decorum and regularity. In the infancy of this scheme it was proposed to William Hallam, now of London, to collect a company of comedians and send them to New York and other colonies of America. Accordingly he assented, and was at vast expense to procure scenes, cloaths, people, etc., and in October, 1750, sent out to this place Robert Upton, in order to obtain permission to perform, erect a building, and settle everything against our arrival, for which service Mr. Hallam advanced no inconsiderable sum. But Mr. Upton, on his arrival, found here that set of pretenders with whom he joined, and, unhappily for us, quite neglected the business he was sent about from England, for we never heard from him again.

"Being thus deceived by him, the company was at a stand till April, 1752, when, by the persuasion of several gentlemen in London, and Virginia Captains, we set sail on board of Master William Lee (master of the ship *Charming Sally*), and arrived, after a very expensive and tedious voyage, at York River, Virginia, on the 28th of June following, where we obtained leave of His Excellency the Governor, and performed at Williamsburg with universal applause, and met with the greatest encouragement, for which we are bound by the strongest obligations to acknowledge the many and repeated instances of their spirit and generosity.

"We were there eleven months before we thought of moving, and then asking advice, we were again persuaded to come to New York by several gentlemen who told us we should not fail of a favorable reception; that the inhabitants were generous and polite, naturally fond of diversions rational, and particularly those of the theatre. Nay, they even told us that there was a very fine playhouse building, and that we were really expected.

"This was encouragement sufficient for us, as we thought, and we came firmly assured of success; but how far our expectations are answered we shall leave to the candid to determine, and only beg leave to add that, as we are people of no estates, it cannot be supposed we have a fund sufficient to bear up against such unexpected results. A journey by sea and land, five hundred miles, is not undertaken without money; therefore, if the worthy magistrates would consider this in our favor—that it would rather turn out a public advantage and pleasure than 'a private injury'—they would, we make no doubt, grant us permission and give us an opportunity to convince them that we are not cast in the same mould with our theatrical predecessors, or that in private life or public occupation we have the least affinity to them."

Late in August permission was given them to appear in a theatre on the east side of Nassau Street. It was the first theatre erected in the Colonies. They opened it Sept. 17, 1753, with the comedy of "The Conscious Lovers."

Young Bevil	Mr. Rigby	Tom	Mrs. Singleton
Sealand	Mr. Malone	Phillis	Mrs. Becceley
Sir John Bevil	Mr. Bell	Mrs. Sealand	Mrs. Clarkson
Myrtle	Mr. Clarkson	Lucinda	Miss Hallam
Cimberton	Mr. Miller	Isabella	Mrs. Rigby
Humphrey	Mr. Adcock	Indiana	Mrs. Hallam
Daniel	Master L. Hallam		

The farce of "Damon and Phillida" was also presented. The prices of admission were: box seats, eight shillings; pit, six shillings; gallery, three shillings. "Romeo and Juliet" was first performed in this city at this theatre Jan. 28, 1754.

Romeo	Rigby	Friar Lawrence	Mr. Clarkson
Mercutio	Mr. Singleton	Balthazar	Master Hallam
Paris	Mr. Adcock	Juliet	Mrs. Hallam
Tybalt	Mr. Malone	Lady Capulet	Mrs. Rigby
Capulet	Mr. Bell	Nurse	Mrs. Adcock
Montague	Mr. Hallam		

The company closed its season March 18, 1754, and went to Philadelphia. The building was then purchased by a society of German Calvinists for \$1,250, and was fitted up as a church. It was torn down in 1765 by the society, who erected another place of worship on its site.

DAVID DOUGLASS' THEATRES

THE next theatre built in this city was on Cruger's Wharf, at that time extending from Pearl Street into the East River, between Old and Coenties' Slips, on a line with what is now known as Front Street. This theatre was erected by David Douglass, who had married Hallam's widow. Having brought a company from the West Indies, all prepared to open the house, he was astonished to learn that the city fathers again refused to grant a license. Finally the theatre was opened Dec. 28, 1758, with the tragedy of "Jane Shore." The only plays presented during their brief season between the 28th of December, 1758, and the 7th of February, 1759, were "Jane Shore," the "Orphan," "Spanish Friar," "Recruiting Officer," "Othello," "Beaux' Stratagem," "Venice Preserved," "Douglas," "Tamerlane," "The Drummer," and "Richard III.," with the farces "Lovers' Quarrels," "The Stage Coach," "Lethe," and "Damon and Phillida." The company went on a tour, stopping at Philadelphia. In 1761 this organization returned to New York, and Mr. Douglass erected a new theatre on the southwest corner of Nassau and Chapel (now Beekman) Streets. It was ninety feet long by forty feet wide. Its erection cost \$1,625 and it would hold \$450. The initial performance, Nov. 19, 1761, consisted of "The Fair Penitent" and "Lethe." "Hamlet" was presented November 26, for the second time on the American stage, and for the first time in New York.

Hamlet	Hallam	Marcellus	A. Hallam
King	D. Douglass	Guildestern	Stuart
Horatio	Reed	Francisco	Tremaine
Ghost	Quelch	Queen	Mrs. Douglass
Polonius	Morris	Player Queen	Mrs. Hallam
Laertes	Allyn	Ophelia	Mrs. Morris

Quelch and Tomlinson also played the first and second gravediggers. During the season "King Henry IV." was given, with Douglass as Falstaff, for the first time on the American stage. This building was not afterwards occupied by any dramatic company for nearly two years. During the Stamp Act trouble, in 1764, a mob attacked the building and nearly demolished it.

The prices of admission were five, eight, and three shillings. When crowded it would not hold \$800.

THE JOHN STREET THEATRE

THE John Street Theatre was the next playhouse erected. It was on the north side of John Street, about a half-dozen doors from Broadway. It was built entirely of wood, and was twenty yards back from the line of the street.

The following is a copy of the opening bill:

By permission of His Excellency the Governor.

By the American Company, the present evening, being the 7th instant, December, 1767, a comedy called the

"BEAUX' STRATAGEM."

Archer, Mr. Hallam; Aimsweil, John Henry; Sullen, Mr. Tomlinson; Freeman, Mr. Malone; Foigard, Mr. Allyn; Gibbett, Mr. Wools; Scrub, Mr. Wall; Boniface, Mr. Douglass; Dorinda, Miss Hallam; Lady Bountiful, Mrs. Hallam; Cherry, Miss Wainwright; Gipsy, Mrs. Wall; Mrs. Sullen, Miss Cheer. An Occasional Epilogue, Messrs. Douglas, Hallam & Henry, Managers.

John Henry, by the way, was the original Sir Peter Teazle in America. Miss Storer appeared in 1765. She afterwards became Mrs. Henry, and was buried at sea, during a voyage to Jamaica. The season closed June 2, 1768. Among the plays produced were: "The Beaux' Stratagem," "Richard III.," "The Clandestine Marriage," "Hamlet," "Cymbeline," "The Mourning Bride," "The Busy Body," "Romeo and Juliet," "The Gamester," "The Wonder," "A Bold Stroke for a Wife," "King Lear," "The Merchant of Venice," "George Barnwell," "Love in a Village," "Venice Preserved," "Macbeth," "The Roman Father," "Cato," "Othello," "The Distressed Mother," "Jane Shore," and "Paul Honeycomb." In July a performance was given to aid in building a hospital, which was afterward erected a considerable distance out of town, at about where Worth Street is now. "King Lear" was acted Jan. 16, 1769.

The season of 1773-4 opened April 14, 1773, with "The Way to Keep Him" and "The Taming of the Shrew." The season, not a very successful one, pecuniarily, closed Aug. 5. There were produced "Cross Purposes," "She Stoops to Conquer," "The Irish Widow," "The Beggar's Opera," "The Tempest," and "The West Indian." On Oct. 24, 1774, the Congress recommended that all places of public amusement should be closed.

At the beginning of 1777 the British officers, who then held the city, began to give entertainments in this house, which they called the Theatre Royal. In 1781 Major André and other bright and talented young Englishmen wrote plays. On Aug. 24, 1785, they gave a rather mixed performance, which did not promise well. Then came a dancer, John Durang, the first American who attained distinction as such. The first regular drama under

this management was given September 20. This was "The Citizen," and constituted the first dramatic performance in the city after the Revolution, and the first of the series of productions which gave so much pleasure to General Washington both before and after his inauguration as President.

The season closed November 1, and on November 21 Hallam and Henry brought their entire company from Philadelphia. They had the house painted and decorated and fitted up in what, to them, was a rather gorgeous manner.

The "Benevolent Merchant" and "The Devil to Pay, or The Wives Metamorphosed," were played January 6, 1787. "The West Indian" and the pantomime "Robinson Crusoe," 13, and Hallam played "Hamlet" 19. The scene of the grave-diggers was restored, which, from a whim of Mr. Garrick, of late years had been omitted. "The Orphan of China" and "The Poor Soldier," 23. The advertisements of the day contained the following:

"It is customary to have a dram shop in the neighborhood of theatres (as is the case in this city), where the audience, exhausted by attention to the performance, may recruit their spirits by taking a glass of gin, or something equally exhilarating, between the acts; and as it often happens that immediately upon drinking a dram the person emits a sound similar to the letter *a*, the dram and the sound have been united, and thus dram-a, or drama, is found."

"Richard III." and "The American Citizen" were acted February 3, in honor of the arrival of the ship "Empress of China" from Canton, Captain Green, this vessel being the first one having the privilege of presenting the American flag in Chinese waters. A correspondent writing to a newspaper of the day, compliments the ladies for reducing the size of their headgear, so that they could enter a coach or sedan chair with a cap, and not obstruct the view in the playhouse. "Some time ago," he says, "their heads were bigger than those of the inhabitants of Patagonia, whilst their bodies resembled those of Liliput, but now their features are set off by becoming head-dress."

There was acted on February 20 "The Fair Penitent;" March 3, "The Jealous Wife;" March 6, for the first time in America, "More Ways than One." On the 21st, "She Stoops to Conquer" and "The Miller of Mansfield;" 29th, "The Provoked Husband." On May 17, "Isabella, or the Fatal Marriage," was played, when Mrs. Kenna made her American début, acting Isabella; 19th, "The Wonder, or a Woman Keeps a Secret," and "The Citizen;" 29th, "Maid of the Mill," Maria Stover acting Patty. This was its first performance here in thirteen years. On this occasion "Daphne and Aminter" were given for the first time in America. "The Suspicious Husband" was played June 2; "King Lear," 7th; "The Belle's Stratagem," 9th; "The Rivals,"

14th; "Alexander the Great," July 3, and "As You Like It," 12th. A most extraordinary thing occurred in July and August, which was a "run" of eighteen consecutive nights, attained by a bill consisting of "Alexander the Great" and "The Poor Soldier." Mr. Henry became insane, and died April 25, 1795; Mrs. Henry also became insane, was placed in a Philadelphia hospital, and died the same year.

The season closed July 21, and the company left for Baltimore, Md. A play called "Contrast," by Royal Tyler, was acted April 18, 1787, and was the first drama by a native author produced in America.

Thomas Wignell had come to America to join the company in 1774, but the impending revolution prevented his appearance until after the war. His forte was low comedy, and he was the creator of the first stage Yankee Jonathan in "Contrast." O'Keefe's comic opera, "Dead Alive," had its first production in this country Sept. 24, 1787, for Mrs. Henry's benefit.

In 1788, the theatre, having been closed during Lent, was re-opened at Easter, Mr. Harper being announced for Falstaff in "Henry IV.," when the "Doctor's Mob" excitement prevented it. The theatre was re-opened April 17, 1789. Unfortunately the pieces produced between April and May were not advertised in the newspapers, the managers, Hallam & Henry, being prudent men, who did not care to spend money merely for the information of posterity.

In "The School for Scandal," as Washington saw it, Mr. Henry played Sir Peter Teazle, of which he was the original in this country. Mrs. Hallam was the only American in the whole company. Miss Luke was the first American actress who attained anything like celebrity; but the favorite lady of the company was Mrs. Morris, tall, handsome, reserved to mysteriousness, and so averse to being seen by daylight that she had a gate made from her lodgings in Maiden Lane, to enable her to get to the theatre by running across John Street, without walking round through Broadway and exposing herself to the gaze of the beaux.

Washington's visits to the theatre were always exceedingly formal and ceremonious. Over the box that he was to occupy was the United States coat of arms. At the entrances to the theatre soldiers were posted, and four soldiers were generally placed in the gallery. Mr. Wignell, in a full dress of black, with his hair elaborately powdered in the fashion of the time, and holding two wax candles in silver candlesticks, was accustomed to receive the President at the box door and conduct him and his party to their seats. Alexandre Placide, together with Mme. Placide and a company of tight-rope performers and ballet dancers, first appeared in America Feb. 3, 1792. M. Placide is said to have been the most graceful rope dancer and gymnast that had then

reached this country. He had previously performed with much success in both Paris and London.

John Hodgkinson made his New York *début* Jan. 22, 1793, in "The Dramatist." Joseph Jefferson made his first appearance in New York, Feb. 10, 1796, as Richard in "The Provoked Husband." During the many years that Mr. Jefferson was before the public he was not only unrivalled in his peculiar department, but I may safely assert that of his competitors there was not one who could bear comparison with him. From the commencement of his career until a few weeks previous to his death (which took place at Harrisburg, Pa., in August, 1832), he continued with "untired spirit" to hold the highest station in the mimic scene, and, while his own heart was lacerated by an accumulation of family misfortunes, he was the constant delight and the admiration of the public. His integrity, though he was engaged in a profession with which calumny is always busy, was unsullied. In attempting to save an old friend who had become involved in difficulties, he ruined himself. Forlorn and broken-hearted, he went with one of his sons to Harrisburg, where he died.

A riot was caused in the theatre in February, 1797, by Mrs. Hallam accusing Mrs. Hodgkinson on the stage of trying to force her to retire. Hallam sold out his interests in the theatre to his partners.

The first Hamlet in New York in point of quality was Thomas Athorpe Cooper, who played the part Nov. 22, 1797.

James Fennell, who came to America in 1794, acted Hamlet at the John Street Theatre in 1806. John Howard Payne enjoys the distinction of being the first Hamlet who was born in America, and he acted the character when seventeen years of age at the Park Theatre in May, 1809. He was the original "Boy Hamlet."

This theatre was the leading one till 1798. The last performance occurred January 13 of that year.

RICKETT'S CIRCUS AND GREENWICH STREET THEATRE

THE place of amusement known as Rickett's Circus was situated on Greenwich Street, near the Battery, and was first opened in 1795; it was afterwards enlarged and called a theatre. The following season it became known as the Pantheon. Thomas Athorpe Cooper made his New York *début* on the opening night as Pierre, in "Venice Preserved." In 1841 he was appointed military storekeeper to the arsenal at Frankfort, Pa. He was afterwards appointed Surveyor of the Ports of Philadelphia and New York, which place he held nearly until the time of his death, which occurred at Bristol, Pa., April 21, 1849.

THE PARK THEATRE

THE Park Theatre was situated in Park Row, about two hundred feet north of Ann Street, on the lots numbered 21, 23, and 25, and recently occupied by the Mail and Express newspaper building. It had a frontage of 80 feet, and a depth of 165 feet. The plan for its construction was furnished by the builder and engineer of the London Thames tunnel—a Frenchman named Mark Isambard Brunel. Although designed in 1793, the work was not commenced until 1795. Originally, the property was a stock concern with a capital of \$30,000, divided into eighty shares of \$375 each. The stock was to be increased to one hundred shares, if necessary. Before the erection of the theatre was half completed, Hallam and Hodgkinson, lessees and managers, engaged in a bitter quarrel, which delayed the opening till Jan. 29, 1798. The theatre was then, though in an unfinished state, thrown open to the public. The following is a copy of the advertisement:

NEW THEATRE.

The public is respectfully informed the New Theatre will open this evening,

MONDAY, JANUARY 29, 1798,

with an OCCASIONAL ADDRESS, to be delivered by

MR. HODGKINSON,

and a prelude written by Mr. Milne, and called

“ALL IN A BUSTLE, OR THE NEW HOUSE.”

The characters by the company. After which will be presented Shakespeare's comedy of

“AS YOU LIKE IT.”

Jacques	Mr. Hodgkinson	Le Beau	Mr. Hallam, Jr.
Touchstone	Mr. Hallam	Corin	Mr. Simpson
Orlando	Mr. Martin	William	Mr. Jefferson
Banished Duke	Mr. Tyler	Sylvius	Mr. Miller
Usurping Duke	Mr. Fawcett	Jacques de Bois	Mr. Seymour
Adam	Mr. Johnson	Rosalind	Mrs. Johnson
Amiens	Mr. Prigmore	Celia	Miss Broadhurst
Oliver	Mr. Hogg	Phoebe	Mrs. Collins
Charles	Mr. Lee	Audrey	Mrs. Brett

To which will be added a musical entertainment called

“THE PURSE, OR AMERICAN TAR.”

Will Steady	Mr. Hodgkinson	Page	Mast. Stockwell
Edmund	Mr. Tyler	Sally	Mrs. Hodgkinson

Places for the boxes will be let every day at the old office in John Street, by Mr. Falconer, from ten to one, and on the play day from three to four in the afternoon.

Tickets are also to be had at the above office, any time previous to Monday, four o'clock, after which they must be applied for at the New Theatre.

Ladies and gentlemen will please direct their servants to sit down with their horses' heads towards the New Brick Meeting, and take up with their horses' heads towards Broadway.

The future regulations respecting the taking of seats will be placed in the box office for general information.

The doors will be opened at five, and the curtain drawn at a quarter-past six.

Ladies and gentlemen are requested to be particular in sending servants early to keep boxes.

Boxes, 8s. Pit, 6s. Gallery, 4s.

VIVAT REPUBLICA.

The nights of performance were, at this period, Monday, Wednesday, Friday, and Saturday. Mr. Hodgkinson was stage manager. The dramatic company was composed of Messrs. Hallam, Hodgkinson, Tyler, Johnson, Jefferson, Martin, Simpson, Chalmers, Williamson, Fawcett, Prigmore, Hallam, Jr., Miller, Seymour, Lee, Leonard, Master Stockwell, Mesdames Johnson, Melmoth, Hodgkinson, Hallam, Brett, Simpson, Seymour, Tyler, and Collins, and the Misses J. Westray, E. Westray, Broadhurst, Brett, Harding, and Hogg. The theatre's actual cost amounted to more than \$179,000. Dunlap states that "the first night receipts were \$1,232, and hundreds were unable to get in. Also many people slipped in without paying."

The theatre was three stories high, of stone, with about six steps up to the box entrance, and three green baize doors from the outside lobby. There was a box office on the right hand as you entered. In a niche in the centre of the building was, some time after the house was erected, a statue of Shakespeare on a pedestal. The extension lobby was wide and carpeted, and in cold weather two blazing fires were kept up at either end of the lobbies. There was a box door at each box of the first tier, and a box keeper ever ready to open to the audience. The interior was tastefully ornamented in light pink and gold. There were three tiers of boxes, a gallery and a pit. There were no chairs in either boxes or pit, but cushioned seats. The proscenium had stage doors and about four or five private boxes. The stage was at all times well arranged and provided with most excellent scenery. The prices of admission were: boxes, \$1; pit, 50 cents; gallery, 25 cents. No lady was admitted to the first or second tier unless accompanied by a gentleman. The theatre held \$1,700. Although the house was opened before it was completed, it was finished and elegantly furnished during the summer of 1798, by Mr. Dunlap, the manager. Notwithstanding its popularity, this theatre was subject to all the ups and downs of financial experience, as may be inferred from the fact that during its opening season one of the original managers, Mr. Hallam, withdrew, and at the close of the first season the other one, John Hodgkinson, also gave up his managerial control. Dur-

ing the season of 1798 Mrs. John Oldmixon made her first New York appearance. She played Wowski in "Inkle and Yarico." She was connected with the New York theatres until 1814, when she retired, and thereafter kept a seminary for young ladies at Philadelphia. She died during the winter of 1835-6.

"Hamlet" was acted Feb. 28, 1798, and the cast was:

Hamlet	Thomas A. Cooper (First appearance.)	Ghost	Hallam
King	Fawcett	Polonius	Johnson
Laertes	Hallam, Jr.	First Gravedigger	Prigmore
Horatio	Martin	Queen	Mrs. Melmoth
Osric	Jefferson	Ophelia	Mrs. Hodgkinson
Rosencrantz	Hogg	Actress	Mrs. Brett

The salaries paid at this were ridiculously small compared with those of to-day. Mr. and Mrs. Hallam received \$25 each; Hodgkinson, \$50; Cooper, \$32; Jefferson, \$25; Martin, \$25; Tyler, \$25; Fox, \$18; Hallam, Jr. \$18; Hogg, \$14; Perkins, \$12; Lee, \$12; Seymour \$9; Master Stockwell, \$4; Mrs. Hodgkinson, \$50; Melmoth, \$25; Hallam, \$25; Seymour, \$16; Hogg, \$14; Brett, \$14; Miss E. Westray, \$18; Miss A. Brett, \$14; Miss Harding, \$10; Mrs. Perkins, \$10; Mrs. King, \$6; Miss Hogg, \$4; the orchestra (fourteen performers) received \$140. The total weekly expenses amounted to \$1161.

The second season opened Dec. 3, 1798. The third season commenced Nov. 18, 1799, with "The Heir at Law" and the farce of "The Old Maid," in which Mr. Hodgkinson, the former manager, and his wife appeared, being engaged by Mr. Dunlap at \$100, the highest salary up to that time ever paid in America.

Gen. George Washington died Dec. 14, 1799. The theatre was closed on the 20th and was reopened the 30th, draped in black. A monody was delivered by Mr. Cooper. The performances on Jan. 10, 1800, were devoted to the memory of Washington, when "Gustavus Vasa, the Deliverer of his Country" was acted.

The fourth season opened October 20 with about the same company. On July 1, 1801, the first "star" engagement played in this city was commenced by Mrs. Merry, who had come from Philadelphia. Her terms were \$100 per week with "a clear half benefit." The fifth season opened Nov. 16, 1801, and closed June 18, 1802. The sixth season began Oct. 11, 1802.

The seventh season commenced Nov. 14, 1803, but did not prove a prosperous one, on account of yellow fever and intensely cold weather. John E. Harwood, who afterwards became one of the most popular actors known to the New York stage, appeared Nov. 14, 1803, as Trepanti in "She Would and She Would Not." He was at one period as popular as Lester Wallack was in our

own day. He married Miss Bache, a granddaughter of Benjamin Franklin. He grew very adipose and played Falstaff with great success, and retired from the stage and opened a bookstore in Germantown, Pa., where he died September 21, 1809.

Cooper acted Hamlet April 8, 1804, and Shylock 15. Miss Gordon made her American début 24 as Juliet. Spiller's début in America was 26 as Frederick in "Lovers' Vows." He died in this city in 1826. Thomas Burke appeared 29 as Dr. Pangloss in "The Heir at Law." He died in Baltimore, Md., June 6, 1825. His wife was formerly Miss Thomas. After the death of Burke she was married July 27, 1826, to Joseph Jefferson, Jr. She died in Philadelphia in 1850 of consumption, leaving two sons, Charles Burke and Joseph Jefferson.

During January, 1805, the theatre was closed, owing to the financial difficulties of the manager, Mr. Dunlap. After his retirement the actors of the company formed themselves into a commonwealth and reopened the theatre on March 4. "The Honeymoon" was first produced in America May 29, 1805, by this company.

George Frederick Cooke was the first male star that ever played in this country. He was brought over by T. A. Cooper at a salary of twenty-five guineas a week for ten months, and twenty-five cents a mile for travelling expenses, besides his passage from England. June 20, 1811, he married Mrs. Behn in this city, and his last appearance on the stage was July 31, in Providence, R. I., as Sir Giles Overreach. He died in New York City, Sept. 26, 1812, at Bixby's Hotel. His career was cut short by his passion for liquor. Cooke's remains were buried in a vault beneath St. Paul's Church, this city, where they rested nine years. In 1821 Edmund Kean, who was acting in this country at the time, caused the remains to be disinterred and laid in a grave in the churchyard, over which he erected the tomb that marks this storied spot. It was at that time that Dr. Francis took possession of Cooke's skull, and Kean secured the bone of his forefinger, — an act of reverential desecration described by the Doctor himself in his book about Old New York. In 1846 the tomb of Cooke had fallen into decay, and Charles Kean, who had come hither to act, caused the structure erected by his father to be repaired. Time and storms have dealt severely with it since then. The last summer of Edward A. Sothorn's visit to this country he noticed that it was again in a dilapidated state, and at his direction and expense the tomb was once more put in order. The stones are now firmly cemented, and the whole structure is bound together in the interior with iron anchors, so that now the tomb is more substantial than it ever was, and is likely to resist decay and tempest for many years. The lettering on the tomb has been recut, and it should

be noted, in recognition of the fidelity of a good man, that T. E. Mills personally attended to the repairs and acted as the Old Mortality of this proceeding. The inscriptions on Cooke's tomb are as follows:

[South Side.]

ERECTED TO THE MEMORY
OF
GEORGE FREDERICK COOKE,
BY
EDMUND KEAN
OF THE
Theatre Royal, Drury Lane,
1821.

Three kingdoms claim his birth,
Both hemispheres pronounce his worth.

[North Side.]

REPAIRED BY CHARLES KEAN,
1846.

[East Side.]

REPAIRED
BY
E. A. SOTHERN,
Theatre Royal, Haymarket,
1874.

Mr. Knox made his American début Jan. 1, 1811, acting the Stranger in the play of that name. James Pritchard first appeared in America Jan. 21, as Frederick in "The Poor Gentleman." He died in this city Jan. 31, 1823.

John Howard Payne, who appeared here Feb. 26, 1809, as Young Norval, in "Douglas" reappeared March 1 as Edgar in "King Lear."

The season of 1811-12 opened Sept. 2 with "Douglas," Cooke as Glenalvon, Cooper as Young Norval; Cooke acted Othello 6, to Cooper's Iago; King John 9, to Cooper's Falconbridge; Cooper as Alexander the Great, to Cooke's Clytus 12; Cooper as Beverly 16, to Cooper's Stukeley in "The Gamester;" "Macbeth" 20, Cooper in title rôle, Cooke as Macduff; "Henry VIII." Oct. 2. Mons. La Bottiere, dancer, appeared Oct. 15. Cooke acted Sir Pertinax McSycophant in "The Man of the World" Nov. 4.

Mrs. Young made her *début* here March 20 as Amanthis, in "A Child of Nature." Mr. Simpson on the same evening acted the Three Singles in "Three and Deuce," then first played in this city. "Lost and Found," by M. K. Masters, was first acted in this city March 29th. Scott's "Lady of the Lake" was done May 8, with this cast: Fitz James, Mr. Pritchard; Roderick Dhu, Mr. Simpson; Earl Douglas, Mr. Graham; Malcolm, Mr. Carpenter; Lady Margaret, Mrs. Stanley; Ellen, Mrs. Young; Blanche of Devon, Mrs. Darley.

"Mr. P., or The Blue Stocking," a musical comedy by Moore, was first acted in New York, June 12, 1812. Mr. Robertson appeared in "Abaellino" the 17th. His last appearance in New York was as Sir Pertinax McSycophant. "The Peasant Boy," by Diamond, was first acted here 26, cast thus: Duke Alberti, Mr. Pritchard; Baron Montaldi, Mr. Simpson; Hypolito, Mr. Darley; Ludovico, Mr. Hilson; Julian, Mrs. Darley; Duchess Lenora, Mrs. Stanley; Olympia, Mrs. Oldmixon; Marinetta, Mrs. Claude.

W. Robertson first acted in this city June 29, playing Cassander in "Alexander the Great." On Sept. 7, 1812, commenced the regular season with Dunlap's "Abaellino" and "Lock and Key," with Simpson, Pritchard, Hilson, Yates, Darley, Mesdames Darley and Oldmixon in the cast. "Yankee Chronology" was done the 9. William Warren first appeared here, after an absence of fifteen years, on 16 as Falstaff. He afterwards played Sir Anthony Absolute, Old Dornton, Sir Peter Teazle, The Miller of Mansfield, and Major Sturgeon in "The Mayor of Garrett." Mr. Francis, after an absence of nine years, played Old Sulky 21 in "The Road to Ruin." Joseph George Holman first acted here 28 as Hamlet. Agnes Holman (his daughter) made her American *début* Oct. 3 as Lady Townly, to her father's Lord Townly, in "Town and Country." In 1815 she married Charles Gilferts, who died in 1829, and the widow retired from the stage, but reappeared at this theatre in July, 1831. She died in Philadelphia in the most abject poverty. "The Lake of Lausanne, or Out of Place," by Reynolds, was first produced Oct. 9, and "Sons of Erin," Nov. 11.

"The Ethiop, or the Child of the Desert" was first acted in America April 7, 1813: The Ethiop, Mr. Cooper; Almanzar, Mr. Green; Giafar, Mr. Simpson; Ben Moussaff, Mr. Yates; Mustapha, Mr. Jones; Alexis, Mr. Wilson; Orasmyn, Mrs. Darley; Cephario, Mrs. Stanley; Grimringra, Mrs. Oldmixon; Grunnilda, Mrs. Hogg; Zoe, Mrs. Claude.

"The Students of Salamanca," by R. W. Jamieson was seen for the first time July 12. On Sept. 12, 1813, the season opened, but few notable incidents occurred, although the performances were of the usual variety and excellence. "The Plaindealer," by

Wycherly, was first acted here Nov. the 5, with Cooper as Captain Manly, Simpson as Lord Plausible, Hilson as Novel, and Mrs. Darley as Fidelia. Reynold's translation of the "Virgin of the Sun" was given 15: Rolla, Cooper; Ataliba, Jones; Cualpro, Drummond; Xaria, Horton; Telasco, Yates; Alonzo, Simpson; Diego, Hilson; Velasques, Carpenter; Tuprac, Bancker; High Priestess, Mrs. Stanley; Cora, Mrs. Darley; Amarilli, Miss Dellinger; Idali, Mrs. Claude; Runa, Mrs. Wheatley; Zilla, Mrs. Oldmixon.

Gen. Harrison, afterwards President, attended the theatre Dec. 1, to witness Cooper's *Macbeth*. Mr. Dunbar made his début Dec. 9 as Young Norval. Kenney's farce "Turn Out" was given the same evening for the second time in America: Forage, Mr. Pritchard; Mrs. Ramsay, Mrs. Hogg; Marian Ramsay, Mrs. Darley; Peggy, Mrs. Claude; Restive, Yates; Gregory Redtail, Hilson; Somerville, Darley; Doctor Truckle, Jones. Coleridge's tragedy "Remorse" 13, Cooper as Don Oidonio; Mrs. Goldson (afterwards known as Mrs. Groshon) first acted here December 25 as Lady Millwood in "George Barnwell."

Spiller acted in "Eight to One" March 2d, 1813, assuming eight characters. Bray's farce, "Toothache" followed March 21: Carpenter as Prince, Hilson as Barogo, and Mrs. Claude as Susan. Mr. and Mrs. Clarke first appeared 28 as Hassan and Alice in "The Castle Spectre." Their daughter Miss Clarke made her début April 1 as one of the "Children in the Wood." On July 5, 1824, she married Mr. Klupfer and retired from the stage. The "Heir at Law" and "The Spoiled Child" were given April 4 with Mr. Burke as Zekiel Homesun and Old Pickle, and Mrs. Burke as Cicely. Miss Holman appeared May 9 as Lady Teazle and acted Portia 23, to Cooper's Shylock. "Music Mad" was first acted here May 20; Dibdin's opera "Cabinet" was first sung here 25; Darley, as Prince Orlando; Yates, Peter; Hilson, Whimsicuto; Mrs. Burke, Floretta; and Mrs. Claude as Constantia.

Mons. Villulave, tight-rope dancer, was a feature late in May. "The Widow's Vows" was first acted June 6: Simpson as the Marquis, Yates, Don Antonio; Drummond, Carlos; Hilson, Jerome; Mrs. Claude, Countess; Mrs. Stanley, Isabella; and Mrs. Burke, Flora. Duff acted Richard III. June 15 for Simpson's benefit. "He's Much to Blame" was done June 20. Pocock's melodrama, "The Miller and his Men," was seen July 4 for the first time in America. "Valentine and Orson" was acted the same night, with this cast: Hugo, Hilson; Eglantine, Mrs. Goldson; Floramunda, Miss Dellinger; Agatha, Mrs. Burke; Valentine, Pritchard; Orson, Simpson; King Pepio, Clark; Agremont, Darley.

"Glory of Columbia" and the "Miller and his Men" was the programme for the opening of the season Aug. 31, 1814. Simpson,

Hilson, Pritchard, Spiller, Green, Burke, Darley, Clark, Bancker and Carpenter, Mesdames Darley, Goldson, Burke, Claude, Hogg, Clark and Wheatley were in the company.

Warren appeared Sept. 14th. Dibdin's comic opera, "The Farmer's Wife," was first acted in this city 26, and had this cast: Sir Charles Courtly, Simpson; Cornflower, Warren; Captain Belton, Darley; Farmer Barnard, Pritchard; Williams, Clark; Dr. Pother, Hilson; Peter, Spiller; Robin, Burke; Chalk, Bancker; Stubble, Carpenter; Mrs. Cornflower, Mrs. Darley; Miss Courtly, Mrs. Burke; Jenny, Mrs. Wheatley; Susan, Mrs. Claude; Fanny, Mrs. Clark. On Sept. 26 Warren withdrew from the cast and Mr. Green played Cornflower. On that same evening "Darkness Visible" was first acted in New York. Cooper reappeared in October in a round of characters. "The Battle of Hexham" (after twelve years) was revived Nov. 16; also a new afterpiece called "Who's to Have Her? or The Dupers Outwitted;" Dunlap's "Count Benyowski" was revived 5. Mr. Bibby acted early in February, 1815, for the first time on the stage. He appeared as Sir Archie McSarcasm, Richard III., Shylock, and Sir Pertinax, in "The Man of the World."

On Feb. 20 the programme was as follows: "The Young Quaker" was produced, with this cast: Chronicle, Burke; Old Sadboy, Clark; Young Sadboy, Simpson; Capt. Ambush, Pritchard; Spatterdash, Spiller; Clod, Hilson; Shadrach, Darley; Twig, Bancker; Malachi, Mr. Oliff; Goliath, Miss Clark; Lady Rounceval, Mrs. Hogg; Araminta, Mrs. Claude; Dinah Primrose, Mrs. Darley; Mrs. Millefleur, Mrs. Wheatley; Pink, Mrs. Clark; Judith, Mrs. Spiller.

"The Festival of Peace" was given, and had this cast: Old Fearnought, Green; Young Fearnought, Pritchard; Julius Cæsar Babble, Burke; Columbia, Mrs. Goldson; Genius of Columbia, Mrs. Darley; Peace, Mrs. Claude; Plenty, Mrs. Spiller; Commerce, Mrs. Wheatley. Mrs. Williams made her American début May 17 as Letitia Hardy in "The Belle's Stratagem;" also Caroline in "The Prize." On May 29 Diamond's "Youth, Love, and Folly" was first acted, cast thus: Pave, Simpson; Latitat, Spiller; Sir T. Roundhead, Green; Warford, Pritchard; Hippy, Hilson; Lady Henrietta, Mrs. Darley. Mrs. Green (Miss Williams) first acted in New York June 23 as Widow Cheerly in "The Soldier's Daughter" and Christine in "Tekeli." "The Devil's Bridge" was first given in America July 4, thus cast: Count Bellino, Darley; Baron Toraldi, Simpson; Marcelli, Hilson; Pietro, Mrs. Spiller; Countess Rosalvina, Mrs. Darley; Claudine, Mrs. Claude; Lauretta, Mrs. Burke.

The farce "Intrigue, or Married Yesterday," by Poole, was played Oct. 7, "Debtor and Creditor" 13th, and "First Impres-

sions" 23d. "Aladdin, or the Wonderful Lamp" was first acted in America Oct. 25th of this year. "The Taming of the Shrew" and "Don Juan" were seen on Jan. 1, 1816, for the first time in New York; and on the same night "Zembucca," also for the first time.

"Brother and Sister," Diamond's opera, was first sung in this city on Jan. 5th. "A Bold Stroke for a Husband," by Mrs. Centlivre, was first seen in this city Feb. 7th. Mrs. Anderson, a daughter of Joseph Jefferson, first acted in New York Feb. 16th, as Moggy McGilpen in the "Highland Reel." "The Forest of Bondy" was first played here March 18th. "The Maid and the Magpie" was first given April 1. John Barnes made his American début April 22, 1816, as Sir Peter Teazle. He afterwards became manager of the Richmond Hill Theatre in this city and introduced Italian opera to America. His last appearance here was in 1840. He died at Halifax, N. S., Aug. the 28th, 1841. He was known as "Old Barnes," and his appearance on the stage was ever the sign for a burst of merriment. Mrs. Mary Barnes made her début on April 17th, 1816, as Juliet. She met with instantaneous success, and for over twenty years was one of the greatest favorites then known to the American stage.

Mr. and Mrs. Joseph Baldwin first appeared in America April 17, he as Sam in "Raising the Wind," and she as the Nurse in "Romeo and Juliet," and Miss Durable in "Raising the Wind." Thomas Betterton made his American début April 24th, as Lord Ogleby in "The Clandestine Marriage." "Living in London" was given on the 24th.

Mr. Price became sole manager Sept. the 2nd, 1816, and opened his season with "Smiles and Tears" and "Aladdin." In the company were Simpson, Robertson, Pritchard, Hilson, Barnes, Darley, Jones, Baldwin, Anderson, Carpender, Bancker, Mesdames Barnes, Darley, S. Wheatley, Aldis, Groshon, Baldwin, Anderson, Wheatley, Miss Dellinger, and Miss Brundage. "Guy Mannering" was given on the 18th for the first time in this city and had this cast: Col. Mannering, Robertson; Henry Bertram, Simpson; Dominie Sampson, Barnes; Dandie Dinmont, Pritchard; Julia Mannering, Mrs. S. Wheatley; Lucy Bertram, Mrs. Groshon; Mrs. McCandlish, Mrs. Baldwin; and Meg Merrilies, Mrs. Aldis. Maturin's "Bertram" was first acted here on the 25th: Bertram, Robertson; Imogene, Mrs. Barnes; Clotilda, Mrs. Anderson. Leigh's "Where To Find A Friend" was seen Oct. 18, and cast thus: Morden, Simpson; Heartley, Hilson; Timothy, Mr. Barnes; Barney, Betterton; Lady Morden, Mrs. S. Wheatley; and Mrs. Bustle, Mrs. Baldwin.

After an absence of ten years Mrs. Johnson reappeared Dec. the 2d as Lady Randolph in "Douglas." A farce by Dibdin called "What's Next?" was played on the 13th. Cooper re-

appeared on the 18th in *Hamlet*, and 20 for the first time in New York as Bertram. "Transformation," a musical farce by Allington, was given Dec. 30 for the first time. "The Ninth Statue, or the Irishman in Bagdad," by Dibdin, was acted for the first time in America Jan. 1, 1817. Ellen Augusta Johnson first acted on Jan. 15th, as Amanthis in "A Child of Nature." "Love in a Village" was given 18 for the first time in ten years.

West's Equestrian Company from London commenced Jan. 22 in "Timour the Tartar." In the organization were Mrs. West, dancer and melodramatic artist; Campbell, clown, and Blackmore, rope-dancer. "My Wife, What Wife?" was first acted March 12 with this cast: Paddeen, Pritchard; Mrs. Gaylon, Mrs. Groshon; Constantia, Mrs. Darley. Alex Wilson first appeared in New York March 19th, acting Rolla in "Pizarro." He was manager in 1840 of the National Theatre, Leonard and Church Sts. He married Miss Probston of Philadelphia, retired from the stage, and died in Brooklyn in 1848. Jacob Woodhull made his debut on the stage of this theatre late in March, acting Jaffier in "Venice Preserved," and on April 5th, *Macbeth*. His right name was Hull. He died August 31st, 1832. "The Guardians, or the Faro Table," by Tobin, was first played in this city April 9th with this cast: Lady Welgrove, Mrs. Darley; Lady Nightingale, Mrs. Baldwin; Miss Sedgmore, Mrs. Groshon; Betty, Miss Dellinger; Barton, Pritchard; Waverly, Simpson; "The Broken Sword," by Diamond, was first acted here April 25th: Pablo, Barnes; Myrtillo, Mrs. Barnes; Rosaro, Mrs. Darley; Col. Rigolio, Pritchard; Captain Xavier, Hilson; Estevan, Simpson.

"Watchword, or Quito Gate," was first acted here May 14th. Reynold's "Folly as it Flies" was revived (first time in fourteen years) 19th. Maturin's tragedy, "Manuel," was played June 2nd; "Fortune's Fool," by Reynolds, June 6th for Simpson's benefit, and the same night for the first time Oulton's farce, "Frightened to Death": Mumps, Hilson; Emily, Mrs. Darley; Phantom, Simpson; Sir J. Greybeard, Mr. Barnes. President Monroe visited the theatre June 12th, when Cooper played *Macbeth*, and Mrs. Groshon *Lady Macbeth*. The "Slave," an operatic drama, by Thomas Morton, was first acted in this city July 4th, the closing night of the season, and cast thus: Fogrum, Hilson; Stella, Miss Dellinger; Mrs. Lindenberg, Mrs. Groshon; Miss Von Frump, Mrs. Baldwin; Zelinda, Mrs. Darley. "Laugh When You Can" was the programme Sept. 1st, 1817, with the first appearance in New York of H. A. Williams as Gossamer. Mr. Holland acted Giles in "Maid of the Mill" on the 8th, and "The Bold Buccaneers, or the Discovery of Robinson Crusoe," was given on the 11th for the first time. The cast was: Diego, Robertson; Nipcheese, Barnes; Inez, Mrs. Groshon; Robinson Crusoe, Simpson; Friday, Bancker. Mrs.

Charles Young appeared on the 12th (for the first time in eight years) as Widow Cheerly in "The Soldier's Daughter." The "Apostate" was first acted in New York September the 22nd, and had this cast: Pescara, Pritchard; Hemeya, Simpson; Malec, Robertson; Alvarez, Jones; Florinda, Mrs. Barnes. "The Innkeeper's Daughter," by Sloane, was given on the 29th: Monckton, Robertson; Richard, Simpson; Mary, Mrs. Darley; Marianne, Mrs. Wheatley.

Mrs. H. A. Williams made her *début* here on Oct. the 3rd as Cicely Homespun in "The Heir at Law." Charles Incledon, the famous English tenor singer, first appeared in America on the 20th as Hawthorne in "Love in a Village." He subsequently appeared as Tom Tug in the "Waterman;" Steady in "The Quaker;" Giles in "Maid of the Mill;" Macheath in "The Beggar's Opera;" Patrick in "The Poor Soldier;" Harry Blunt in "The Turnpike Gate;" and Don Cæsar in "The Castle of Andalusia." He did not command the applause that had been anticipated, and on the night that "The Beggar's Opera" was given, great dissatisfaction was expressed with the piece. The song of "Black-Eyed Susan" was called for, and a disturbance ensued in consequence of Mr. Incledon's declining to sing it. He died at Worcester, England, Feb. 11th, 1826. T. Phillips appeared Nov. the 3rd as Count Bellino in "The Devil's Bridge." He died in England Oct. the 27th, 1841. The "Conquest of Taranto" was first acted in November. Cooper appeared Dec. 19, acting Malec in "The Apostate." For his benefit, Jan. 14, 1818, he played Mark Antony in "Julius Cæsar" and Young Wilding in "The Liar." Henry J. Finn first acted on the American stage Jan. the 16th, appearing as Shylock. He was lost on the steamer Lexington, which was burnt on Long Island Sound Jan. the 10th, 1840. His last appearance on the stage was made Jan. the 8th, 1840, in Philadelphia, at the Chestnut St. Theatre, as Monsieur Jacques, in the farce of that name.

Mr. Hawxhurst made his *début* on Feb. the 21st as Pierre in "Venice Preserved" to Woodhull's Jaffier. Oulton's farce, "My Landlady's Gown," was first acted March the 2nd, and "Lionel and Clarissa," Bickerstaff's opera, March the 14th, for the first time: Lionel, T. Phillips; Col. Oldboy, Barnes; Flowerdale, Robertson; Harman, Pritchard; Jessamy, Simpson; Lady Oldboy, Mrs. Baldwin; Diana, Mrs. Darley; Clarissa, Miss Johnson; Jenny, Miss Dellinger.

The pantomime ballet "Mother Goose" was given on the 20th, with John Parker as Colin and Mrs. Parker as Colinette; "Measure for Measure" was played on the 27th for the first time in New York: Mr. Pritchard was the Duke; Robertson, Angelo; Simpson, Claudio; Barnes, Elbow; and Mrs. Barnes,

Isabella. "Frederick the Great" was acted on April 1st: Frederick, Pritchard; Charles, Simpson; Governor, Jones; Charlotte, Mrs. Groshon; Brandt, Robertson; Stork, Barnes; Matilda, Mrs. Barnes. Arthur Keene made his *début* on April the 6th as Henry Bertram in "Guy Mannering." He died in Nashville, Tenn., in 1845. "Husbands and Wives" was given for the first time in America on the 17th: Capt. Tickal, Robertson; Humphrey Grub, Hilson; Farmer Clover, Barnes; Lady S. Peery, Mrs. Groshon; Eliza Beaumont, Miss Johnson; Dame Brierly, Mrs. Baldwin; Rose Grub, Mrs. Barnes; "The Will for the Deed," by Dibdin, was first acted here on May the 4th; "The Bride of Abydos" on May the 23rd, and "Rob Roy," dramatized from Scott's famous novel, was given for the first time in this city on June the 8th. The cast was: Rob Roy, Robertson; Francis, Darley; Rashleigh, Pritchard; the Baillie, Hilson; Owen, Jones; Diana Vernon, Mrs. Darley, and Helen McGregor, Mrs. Barnes.

"Who's My Father?" was first played on July the 4th. Mrs. Joseph George Holman first acted on the New York stage on July the 8th, and sang "The Soldier Tired of War's Alarms." She was a beautiful woman and one of the most charming singers heard up to that time on the American stage. She was married to Isaac Storr Clawson in 1819. He was a member of one of the principal families of this city, and had acquired some local reputation as a writer of satirical verses. After his union with Mrs. Holman he appeared for one or two seasons in leading characters at the Park Theatre. The marriage was for the lady a most unfortunate one, for Clawson, though a man of education, taste, and considerable talent, was dissolute and profligate, and his treatment of his wife, a gentle and amiable woman, was so intolerable that she was compelled to sue for a divorce. She employed Gen. Sandford as her lawyer. The divorce was obtained, and Clawson went to London in 1830, where, after a wretched career, he and his mistress shut themselves up in a room and put an end to their existence by inhaling the fumes of lighted charcoal. Mrs. Holman was formerly Miss Latimer, and was engaged for this country by Mr. Holman for the Charleston, S. C., Theatre. She married Mr. Holman two days before his death.

The next season opened Aug. 31, 1818, with "The Soldier's Daughter": Governor Heartall, Barnes; Frank Heartall (his first appearance since his return from Europe), Simpson; Malfort, Robertson; Malfort, Jr., Pritchard; Captain Woodley (first appearance in America), Geo. H. Moreland; Timothy Quaint (first appearance in nine years), Mr. Dykes; Widow Cheerly (first appearance in six years), Mrs. Entwistle; also "The Irishman in London," Mr. Blair acting Murtoch Delany for his first appearance in America. In the company were Mr. and Mrs. Geo. Bartley,

James W. Wallack, R. C. Maywood, Thos. Kilner, Miss Leesugg (afterwards Mrs. Hackett), Howard, Moreland, Garner, Blair, Goll, Mrs. Entwistle (formerly Mrs. Mason) and Mr. Dykes.

Catherine Leesugg made her début on Sept. the 1st as Jessie Oatland and Marian Ramsay. James Howard made his American bow on Sept. 2nd as Henry Bertram in "Guy Mannering." Mr. Garner made his début on the 3rd as Valverde in "Pizarro," and Dermot in "The Poor Soldier": Howard as Patrick; Moreland, Capt. Fitzroy; Blair, Father Luke; Barnes, Darby; Bancker, Bagatelle; Miss Johnson, Norah; and Miss Leesugg as Kathleen. Mr. Goll, the dancer, first appeared here Sept. the 4th as Barebones in the ballet of the "Miser." James W. Wallack first appeared in America Sept. the 7th as Macbeth. He afterwards acted Coriolanus, Rolla in "Pizarro," Romeo, Hamlet, and Richard III. Robert Campbell Maywood first played in America Jan. the 4th, 1819, as Richard III. He died at the Marshall Institute, Troy, N. Y., of paralysis Dec. 1, 1856. "Fire and Water" was first acted here Jan. the 15th, and "Zuma, or The Tree of Health," was first seen on the same date. "The Castle of Paluzzi" was played Feb. the 15th. The tragedy "Altorf" (first time on any stage) was given Feb. the 19th, Wallack acting the title rôle; "Richard II." (first time in New York) was played on the 27th: Wallack as Richard; Pritchard as John Gaunt; Simpson, Bolingbroke; Mrs. Barney, the Queen; and Mrs. Holman as the Duchess. "Richard II." had its first representation in America on Jan. the 22nd, 1819, at the Chestnut St. Theatre, Philadelphia, with J. W. Wallack as King Richard. "Bermecide" was first acted here March the 3rd, also "Don Giovanni, or the Spectre on Horseback;" and on the 8th John Howard Payne produced his own tragedy, "Brutus, or the Fall of Tarquin," playing the hero himself. Robert Campbell Maywood acted Hamlet on June the 4th. On the same evening Daniel Reed first played in New York. Price and Simpson opened the season of 1818-19 on Aug. 30 with "Who Wants a Guinea?" and "The Review." Simpson, Kilner, Maywood, Baldwin, Spiller, Barnes, Moreland, Mrs. Baldwin, and Miss Johnson were in the company.

"The Mountain Torrent" was first acted on March the 1st; "Helpless Animals, or Bachelor's Farce" had its initial performance March the 9th. Frederick Brown first appeared in this city the same night as Hamlet. He was the first manager of the Theatre Royal, Montreal, Canada, and died in 1838. "The Wandering Boys" was given on the 16th for the first time, under the title of "Paul and Alexis, or The Orphans of the Rhine." "Rochester, or the Merry Days of Charles the Second" was given the 23rd. Mr. Bartley appeared as Hamlet the 29th, and "The Gnome King" was seen April the 14th (for the first time). Miss

Denny, afterwards known as Mrs. Drake, first acted in New York April the 17th, as Helen Worrett; "She Would be a Soldier, or the Battle of Chippewa," was given on April the 21st; "The Forest of Rosenwald, or the Bleeding Nun," was produced for the first time on the 26th. On Sept. the 8th Mr. Wallack was to have appeared as Hamlet, but the theatre was closed on account of a yellow-fever panic. After it was reopened Wallack and Cooper played together, but either the weather or the health of the community was bad, for the house was again closed Jan. the 4th, 1820, and remained so until Feb. the 21st. No notable incident occurred until May 10, when the farewell engagement of J. W. Wallack, who was about returning to England, commenced with his imitations of the celebrated actors of the time. On May 25th, 1820, for Major Noah's benefit, his drama, "The Siege of Tripoli," was performed for the third time that season. After the performance had concluded and the audience had dispersed, the theatre was discovered to be on fire, and in a short time was entirely consumed, the actors losing all their effects. The proprietors of the theatre were John Jacob Astor and John K. Beekman, who were not insured.

The season of 1821-2 commenced Sept. the 1st, 1821, with the opening of the New Park Theatre, which had been erected on the site of the old one. The dimensions of the new house were 80 feet on Park Row and 165 in depth, running through to Theatre Alley, which still retains its name. It had seven doors, which opened into a commodious vestibule, and was lighted with three chandeliers and patent oil lamps, the chandeliers having thirty-five lights each. Among the scenic artists was Henry Isherwood, then learning his business. The managers were Price and Simpson. The performance included a prize poetical address written by Charles Sprague, and the comedy of "Wives as They Were, and Maids as They Are," followed by "Therese, or Orphan of Geneva." The first new piece produced was "Damon and Pythias" on Sept. the 10th, 1821, with Mr. Maywood as Damon. Peter Richings made his American début Sept. the 25th as Henry Bertram in "Guy Mannering." His real name was Puget, and his resemblance to George Washington was so remarkable that he sat to Sully, the painter, when the latter painted the Father of his Country. His versatility was really remarkable. He remained at this theatre for thirteen years, and took his farewell of the stage at the Richmond, Va., Theatre with the Richings Opera Company in 1868. He died in Richmond, Jan. the 18th, 1871.

Junius Brutus Booth's New York début took place Oct. the 5th as Richard III., followed by Octavian in "The Mountaineers," Brutus, Lear, Othello, Hamlet, and Jerry Sneak in "The Wags of Windsor." His last appearance on the stage was at the St. Charles Theatre, New Orleans, La., Nov. the 19th, 1852, as Mortimer in

"The Iron Chest," and John Lump in "The Mayor of Garrett." He died on the steamer J. W. Chenoworth during her passage from New Orleans to Cincinnati, O., Nov. the 30th, 1852. Joseph Cowell made his American début Oct. the 30th as L'Eclair in "The Foundling of the Forest," and Crack in "The Turnpike Gate." He visited England with his granddaughter, Kate Bate-man, where he resided until his death, Nov. the 14th, 1863. "The Miller's Maid" was given Dec. the 7th. The Misses Durang first acted in this city Jan. the 7th, 1822. "King Henry IV." was given Feb. the 4th; "Chances" was first played here Feb. the 18th. "William Pelby" first appeared in this city on the 20th as Macbeth. He died in Boston, May 28, 1850. The season closed July 6 and reopened Nov. 4, when J. F. Foote first played in this city in "The Soldier's Daughter." Charles Mathews, the elder, first acted in New York Nov. the 22nd, playing Goldfinch in "The Road to Ruin." His next appearance was Oct. the 14th, 1834. His last appearance here occurred on Feb. the 11th, 1835. This was also his farewell of the stage, for on his voyage to Europe he was taken ill, and on his arrival in England was conveyed to Plymouth, where he died June 28th, 1835.

"The Green Mountain Boys," an American drama, was first acted Feb. the 22nd, 1823; "The Spy" was produced March 1st; and "The Irish Tutor" was first seen in America on the 15th. Labasse, the dancer, first appeared in this city on the 18th, in the ballet "La Belle Peruvienne." "Adeline, or the Victim of Seduction," was first seen May 1st (first time in America); "Montrose" the 13th; "The Antiquary" the 17th; "Expected Collegian" the 24th. Cooper returned on June the 10th in "Alexander the Great" and "The Taming of the Shrew." "Fredolfo" was first acted here June 14; and "The Grecian Captive" on the 17th. The season closed July the 6th with the "Battle of Lexington."

Henry Placide first acted here on Sept. the 2nd as Zekiel Home-spun in "The Heir at Law," and Dr. Dabloncœur in "A Budget of Blunders." Placide's first appearance in this city was made in 1813, when only fourteen years of age, at the old Anthony St. Theatre. He retired from the stage in 1843 and took up his residence at Babylon, L. I. He returned to the stage in the autumn of 1856 with Laura Keene's company. He acted at the Winter Garden Theatre in this city on March 25, 1865, as Corporal Cartouche in the military drama of that name. He died at Babylon, L. I., Jan. 23, 1870. His first and only appearance in tragedy was as Iago, to Jack Reeves' Othello, in June, 1835.

Mrs. Mary Duff first appeared here Sept. the 5th, 1823, as Hermione in "The Distressed Mother," to J. B. Booth's Orestes. "Home, Sweet Home" was first sung in this country Nov. 12th. "Undine, or the Spirits of the Waters" was given for the first

time in America Nov. 25th, and "Maid and Marian" Jan. 9th, 1824. William A. Conway made his American *début* Jan. 12th as Hamlet. At the latter end of 1826 he bade farewell to the stage preparatory to taking holy orders. In the summer of 1827 he visited Newport, and in a secluded place, adjacent to the ocean, he shut himself out from the world and confined himself to books. In 1828 he took passage for Savannah on board the ship Niagara, and having arrived off the bar of Charleston, he seized an opportunity when the passengers and captain were at dinner, threw himself into the sea, and was drowned. Conway was six feet four inches high, well proportioned, and possessed great muscular power, and a masterly command of his countenance, which seemed to have been formed to express the passions of his soul and to delineate the characters of Shakespeare.

"Lafayette, or the Castle of Olmutz," was acted on Feb. the 23rd for the first time; "Little Thief" May 3rd, also for the first time; "Pride Must Have a Fall" 31st; and "Fish Out of Water" was first acted here June 4th. J. B. Booth played Pescara in "The Apostate" June 9th, to Conway's Hemeya. Isaac Starr Clason made his *début* on the 18th as Hamlet. The season closed July the 5th, and reopened Aug. 30th with "The Poor Gentleman" and "Ella Rosenberg." Woodhull, Bancker, Nexsen, Kent, John Clark, Richings, Foote, Henry Placide, Simpson, Wilkinson, Mrs. Wheatley, Miss Johnson, and Mrs. Bancker were in the company. "The Cataract of the Ganges" had a most successful run here. Lydia Kelly first acted in America Sept. 17th, as Lady Teazle in "The School For Scandal;" "Cherry Bounce" was played on Oct. 2nd, with Mrs. Wheatley as Mrs. Homespun; Barnes acted Gregory in "Family Jars" on the 14th; "Charles II." was first played on the 25th. Major Stevens, a dwarf, appeared on this stage Nov. 12th as Tom Thumb. W. Burroughs first acted in America Nov. 18, as Romeo; Mrs. Jervis made her *début* in America 22nd in "The Blind Boy;" "Sweethearts and Wives" was first acted in New York 23rd: Admiral Franklin, Foote; Charles, Simpson; Billy Lackaday, Hilson; Laura, Miss Johnson; Eugenia, Miss Kelly; Mrs. Bell, Mrs. Wheatley.

"The Way to Keep Him" was given Dec. 15th, also the "Two Prisoners of Lyons;" this was a version of "Robert Macaire." "Alasco" was first acted here on the 16th. Cooper reappeared on the 20th as Duke Aranza in "The Honeymoon." He played Jaffier in "Venice Preserved" on the 22nd; "Frankenstein" was given for the first time in America Jan. 1st, 1825; "Cherry and Fair Star" on Jan. 10th; "A Woman Never Vext," 27th; "Ostler" and "The Robber," Feb. 1st. The English version of Von Weber's "Der Freyschutz" was sung for the first time in America on March the 12th, and the American *début* of Lizzie Parr as Sophia in "The

Road to Ruin" took place on the 17th of the same month. "Caius Gracchus" was first acted here April 23rd, and T. A. Cooper played Charles Surface in "The School For Scandal," and Petruchio in "Taming of the Shrew" on April 25th. George Barrett first appeared here May 30th, acting Gossamer in "Just My Luck." "Phelles, King of Tyre" was given for the first time June 13th. The season closed July 5th and was reopened Aug. 20th, 1825. Hilson acted Shylock 30th, with Mrs. Battersby as Portia. Julia Wheatley first appeared on the stage Sept. 14th, dancing a *pas seul*. She was fourteen years of age at the time. In 1835 she appeared as a contralto vocalist in Italian Opera. She was married to E. H. Miller on June 1st, 1840, and retired from the stage.

"William Tell" was first seen in this city Sept. 26th: William Tell, Cooper; Michael, Hilson; Jagheli, Stanley; Albert, Mrs. Battersby; Anelli, Mrs. De Luce; Gesler, Woodhull; Struth, Barnes; Meletal, Placide; Waldemar, Mrs. Barnes, and Agnes, Mrs. Hilson. "The Vision of the Sun" was given Oct. 3rd, "'T would Puzzle a Conjuror" 17th, and Conway acted Jaffier Oct. 24, with Mrs. Barnes as Belvidera in "Venice Preserved." Thomas S. Hamblin first appeared in America Nov. 1st, as Hamlet. Mrs. T. S. Hamblin was first seen in America Nov. 4th, as Mrs. Haller in "The Stranger." This lady was the first wife of Mr. Hamblin, and the mother of Bessie and William Hamblin. After procuring a divorce from Hamblin, she married a young man named Charles. She died in New Orleans, La., May 8th, 1849, of cholera.

After an absence of four years, Edmund Kean reappeared in this city Nov. 14th, 1825, as Richard III. He had grossly misconducted himself, and his reception by the audience is thus described by an eye-witness:

"The house was crowded from pit to the topmost gallery, but there were only two females in the first, and two in the second tier of boxes; and these were soon compelled to beat a precipitate retreat. The curtain rose, and two of the minor characters of the play appeared and commenced reciting their parts; but the confusion was too great to allow them to be heard. Kean was loudly called for, and he speedily appeared, bowed, and prepared to address the audience. The moment he appeared, however, he was assailed by such a powerful and unexpected burst of catcalls and shower of hisses that he for a moment quailed. He attempted to obtain a hearing, but in vain. After standing upon the stage fully a quarter of an hour, he was compelled to retire. He soon, however, made a second attempt, and was again driven indignantly off. An orange struck him and fell upon the stage. He picked it up and again came forward, holding it in his hand, and attempted to obtain a hearing. But it was again in vain, and he retired. A gentleman — one of his friends — then arose and at-

tempted to speak a word for him; but nothing could be heard but 'Hear him!' 'Kean forever!' 'Down!' 'Down!' 'To Bridewell with him!' 'No little breeches here!' In what was called 'The Shakespeare' of the theatre, in a conspicuous position, stood a mulatto, straining his voice to its utmost pitch, and bellowing 'Kean! Kean!' Beside him, in the 'slips,' was another conspicuous fellow in a conspicuous corner, crying out: 'Hurrah for the Seducer!' 'Hurrah for the Alderman!' says the mulatto. 'Boston!' cried the white-hatted fellow. 'New York!' responded the negro. 'Boston and Mrs. Cox!' exclaimed the white hat. 'Pork and molasses!' chimed in the black. 'Put out that nigger!' 'Put out that white hat!' were heard in various places. 'Hurrah for Kean!' vociferated the black again, and the whole gallery instantly responded to their leader. The pit was, with one exception, in Kean's favor, and very soon entirely so. The dress boxes were almost unanimously his friends. The principal opposition came from the 'slips' and second tier.

"At length Manager Simpson came forward; but even he could not be heard. Notwithstanding the uproar, it was decreed in the green room that the play should go on. And on it went — 'Richard III.' in pantomime. Not a sound from the stage could be heard, and, 'ever and anon each dreary pause between,' a not very gentle salutation of an orange or a rotten apple greeted some part of Kean's body. Every time he made his appearance the cries were redoubled. 'He, Kean, has insulted our country,' cried one. 'Bravo! that he has,' cried another. 'Down with the rioters!' 'Send the Bostonians home!' At this moment a noise from without attracted attention. An immense assemblage of the populace were at the doors and threatened to take the theatre by storm. Mr. Simpson then appeared and implored the audience to act with more decorum, and display a little more respect for themselves. After a short interval the pantomime was resumed. Kean became more agitated and angry. A bag of sand with a label struck his shoulder. His eyes flashed fire and he trembled with rage. At last, in the dying scene, he was saluted with a shower of rotten apples. Thus ended Kean's first appearance."

The next day Kean published the following to the public:

"With oppressed feelings, heart-rending to my friends, and triumphant to my enemies, I make an appeal to that country famed for its hospitality to the stranger and mercy to the conquered. Allow me to say, whatever my offences, I disclaim all intention of offering anything in the shape of disrespect towards the inhabitants of New York. They received me from the first with an enthusiasm, grateful *in those hours* to my pride, *in the present* to my memory. I cannot recall to my mind any act or thought that did not prompt me to an unfeigned acknowledgment of their favors as a public and profound admiration for the private worth of those circles in which I had the honor of moving. That I have committed an error appears too evident from the all-decisive voice of the public,

but surely it is but justice to the delinquent, whatever may be his enormities, to make reparation where the offences were committed. My misunderstanding took place in Boston—to Boston I shall assuredly go to apologize for my indiscretions. I visit this country now, under different feelings and auspices than on a former occasion. Then I was an ambitious man, and the proud representative of Shakespeare's heroes; the spark of ambition is extinct, and I merely ask a shelter in which to close my professional and mortal career. I give the weapon into the hands of my enemies; if they are brave they will not turn it against the defenceless.

EDMUND KEAN."

Mr. Kean then proceeded to Boston, and was announced to appear at the Federal Street Theatre Dec. 29 as Richard. Previous to appearing, Kean published the following card in the morning papers:

"I would take the liberty of informing the citizens of Boston of my arrival, in confidence that liberality and forbearance will gain the ascendancy over prejudice and cruelty. That I have erred, I acknowledge; that I have suffered for my errors, my loss of fame and fortune is too melancholy an illustration. Acting from the impulse of irritation I was disrespectful to the Boston public; calm deliberation convinces me I was wrong. The first step towards the Throne of Mercy is confession—the hope we are taught, forgiveness. Man must not expect more than those attributes which we offer our God. EDMUND KEAN."

The house was filled immediately after the doors were opened. Kean made his appearance, bowing and scraping, and attempted to speak, but was compelled to retire without a hearing. As he was passing off at the stage door two or three apples and an egg were thrown upon the stage. Mr. Kilner then entered, dressed for the part of King Henry; he, too, was assailed with hisses and cries of "Off!" "Off!" He, however, was heard to say that Mr. Kean wished to make an apology; to which some one in the gallery replied: "Damn his hypocritical heart, let him be gone!"

Kean at length appeared a second time, led on by Mr. Kilner, and, after waiting several minutes for silence, was compelled to retire unheard. When Mr. Finn appeared at the commencement of the second act, the uproar increased, and to the calls for Kean, Mr. Finn replied that Kean had left the theatre. He again attempted to proceed with his part, but without success. He went off, the curtain was dropped, and the lamps in front of the stage were let down. Soon after the performance stopped, the crowd, which had been gathering the whole evening in the vicinity of the theatre, had become immense, and, pressing upon the door opening on Federal Street, overpowered the doorkeeper and rushed upon the lobby and stairs. The pit was soon cleared, and benches, lamps, and almost everything that could be moved were thrown into the pit. Many of the windows were destroyed, the doors broken, the front of the gallery and boxes were much injured, and the chandeliers broken to atoms. A large number of the audience

retreated to the stage, and kept possession of it, preserving the scenery from destruction. The riot act was read by Justice Whitman. The amount of damage done was considerable. There were no females in the house.

Jan. 4, 1826, Kean appeared at the Park theatre as King Lear for Mrs. Hilson's benefit. He was loudly and flatteringly received by every part of the house, with cries of "Bravo, Kean!" He was called for at the close and made an address to the audience, thanking them. It was said, as a compliment to Edmund Kean, that the mantle of George Cooke had fallen upon him. But, as has been the case with so many men of genius, "the drink" was his relentless and conquering foe.

Mrs. Sharpe (Miss Leesugg) first appeared in America as Lady Teazle on Nov. 15th. She took her final leave of the stage May 5th, 1840, in Philadelphia. James Kirby's American debut was made Nov. 24th as Scaramouch in "Don Juan."

Italian Opera was first introduced to America Nov. 29th, 1825. "Barbiere di Seviglia" was the first opera given, with this cast: Almaviva, Sig. Garcia; Bartolo, Sig. Rosich; Basilo, Sig. Angrisani; Florelli, Sig. Crevelli; Figaro, Sig. Garcia, Jr.; Rosina, Marie Felicia Garcia; Beta, Marie Felicia Garcia, Signor Garcia's daughter. The orchestra consisted of twenty-five instruments, viz., seven violins, two tenors, two basses, three clarionets, two horns, two trumpets, a bassoon, kettle-drum, and a piano. De Lace was the leader, and the prices of admission were advanced to \$2.00 for a seat in the boxes, and \$1.00 in the pit. The receipts were \$2980. On Dec. 12th "Fatal Dowry" was acted, and "L'Amante Astuto" was sung on the 17th by the Garcia Company. The ballet "American Tars" was done the 26th, and the opera of "Tancredi" was sung for the first time in America 31st, and cast as follows: Tancredi, Sig. Garcia; Orbazzano, Angrisani; Amenide, Mme. Barbieri; Orgivio, Garcia, Jr.; Ruggiero, Crevelli.

"Paul Pry" was first played in America Jan. 11th, 1826. Hilson was Paul Pry. Cooper and Conway opened Jan. 16th as Orsini and Cæsario in "Alfonso" and Hotspur and Prince of Wales in "Henry IV." Conway played Romeo to Cooper's Mercutio on the 27th. Edmund Kean put in an appearance Feb. 6th; "Otello" was sung on the 7th for the first time in America, Garcia as Otello, Signorina Garcia as Desdemona. Marie Felicia Garcia while in New York married a French merchant named Malibran, more than double her own age, but who was reputed to be rich. The prima donna was sadly disappointed in her expectations, deserted her husband, and returned to France Nov. 1st, 1827. Having been divorced from Malibran in January, 1832, she was again married in March, 1836, to M. De Beriot, a musician. She met a violent death in Manchester, England, by being thrown from her horse, on Sept. 23rd, 1836.

James Henry Hackett first acted at this theatre March 1st, 1826, as Justice Woodcock in "Love in a Village." He had previously appeared with a small company at Newark, N. J., in 1816. At 19 years of age he was married to Katherine Leesugg. He visited Europe in 1828, being the first American to appear as a star on the London stage. His reception was of a doubtful character, but he was more successful in his trips in 1832-1845 and 1851. He managed the old Chatham, Bowery, National (Leonard and Church Sts.), Niblo's, and Astor Place Opera House at various times from 1825 to 1855. He died at his country seat in Jamaica, L. I., Dec. 28th, 1871. His dialect mimicry was remarkable; he spoke and wrote several languages and Indian dialects, and had frequently preached in French, German, etc. He was probably the best Sir John Falstaff that ever enacted the character. He was a great student of Shakespeare and the projector of the Shakespearian Statue in Central Park. As Marbleau in "Monsieur Tonson," O'Callaghan in "His last Legs," Sir Pertinax Mac Sycophant in "The Man of the World," and Rip Van Winkle he was unapproachable.

"Semiramide" was first heard in America April 25th, 1826. Edwin Forrest first acted in this theatre June 23rd for Woodhull's benefit. He had appeared at the Bowery Theatre Jan. 17th, 1825. Mrs. Mangeon made her American début Sept. 28th as Floretta in the opera, "The Cabinet." Mrs. Mangeon had a son whom she forced upon the stage as a youthful prodigy, June 7th, 1832, at the Bowery Theatre. She returned to England Jan. 20, 1832, and left the stage. She opened a cigar store on Regent St. London, and afterwards kept a millinery shop.

Charles William Macready first appeared in America Oct. 2nd, 1826, as Virginius. The house was topfull. Mr. Macready was welcomed at his entrance with loud, long, and enthusiastic applause, which was renewed at his every appearance throughout the whole performance. The receipts were \$1,680. He acted William Tell on the 13th, and in this play Master William Wheatley made his début as Albert. He afterwards became one of the best light comedians on the American stage. He was the first person to raise the American Flag on the soil of Nicaragua. From Aug. 1853 to 1858, he was manager of the Arch St. Theatre, Philadelphia. In 1862, he was one of the Wallack-Davenport Company. He became lessee of Niblo's Garden, New York, July 21, 1862; retired from the stage Aug. 31st, 1868, and died in this city Nov. 3rd, 1876. "The Comedy of Errors" was given on Oct. 25th, with this cast: Antipholus of Syracuse, Mr. Lee; Antipholus of Ephesus, Woodhull; Dromio of Ephesus, Hackett; Dromio of Syracuse, Barnes; Solinus, Jones; Angelo, Denman; Adriana, Mrs. Hackett; Ægeon, Foote; Abbess, Mrs. Stickney; Luciana, Mrs. Sharpe. J. J. Adams reappeared Nov. 6th, as Hamlet. "A Midsummer Night's Dream" was

first acted in America Nov. 9th, and thus cast: Theseus, Lee; Bottom, Hilson; Snout, Placide; Oberon, Richings; Puck, Mrs. Hilson; Titania, Mrs. Sharpe; Hypolita, Mrs. Stickney; and Hermia, Mrs. Hackett. Kean reappeared on the 13th as Richard, to Mrs. Barnes' Queen Elizabeth. "Teasing made Easy" was given for the first time on the 23rd. Mrs. Edward Knight made her American début on the 30th, as Floretta in the "Cabinet."

Macready returned Dec. 11th as Macbeth, "Virginius" the 13th. "Henry IV." the 29th, appearing as the King. Thomas Barry made his American début Dec. 16th, acting the "Stranger." He soon after became stage manager of this theatre, which position he filled until 1833. After a visit to Boston, he appeared at the Bowery Theatre July 15th, 1839, as William Tell. He reappeared at this theatre as stage-manager in 1841, which position he held until June 5th, 1848. He married Clara S. Biddles May 31st, 1856. His last appearance was in 1870 at Selwyn's Globe Theatre, Boston, as the Duke in "Lady Clara." He died in Boston Feb. 11th, 1876. "Native Land" was first acted in America Jan. 12th, 1827, with this cast: Guiseppe, Barnes; Tancredi, Barry; Marcello, Richings; Peregrino, Hilson; Zaneini, Mrs. Wheatley; Aurelio, Mrs. Hackett; Coelio, Mrs. Knight; Clymante, Mrs. Sharpe; and Lavini, Mrs. Brundage.

"Thirteen to the Dozen," was first played 22nd. Mrs. Thomas Barry made her American début on the 29th as Juliet in "Romeo and Juliet." She died in this city Feb. 20, 1854. "Cinderella" was presented Feb. 1st, with E. H. Conway as the Prince, and Placide as Pedro. "The Conquest of Taranto" was first acted here on the 5th. Macready reappeared on the 7th as Pierre in "Venice Preserved," and afterwards acted Ramont, and in "King John" "Henry IV.," "Taming of the Shrew," and Cassius in "Julius Cæsar." "White Lies" was given for the first time on the 14th, "Luke the Laborer" the 17th: Hilson as Luke; Woodhull, Squire Chase; Foote, Wakefield; Simpson, Charles Maydew; Placide, Bobby; Barry, Phillips; Mrs. Wheatley, The Dame; Mrs. Sharpe, Clara; and Mrs. Smith as Jenny. "The Two Houses of Granada," an opera, was sung March 1st, with Mrs. Knight as Julia. "Giovanni in London" was first acted in America on the 9th, with Hackett as Giovanni. "Twixt the Cup and the Lip" was done on the 13th for the first time. "School for Grown Children" was seen on the 20th, for the first time in this city. "Foscari" was given on the 23rd, with Conway as Foscari, Barry the Doge, and Mrs. Barnes as Camilla. "Quadrupeds" was played on the 31st for first time here. "The Flying Dutchman" was given on April 10th, with Barry as Vanderdecken, and Placide as Von Brummell.

Macready reappeared on the 16th in "Caius Gracchus." "The Dead Shot" was first acted on the 23rd, with Placide as Timid, and

Mrs. Wheatley as Chatter. Macready was again seen on the 30th as Cardinal Wolsey and Rob Roy. Moses S. Phillips first appeared May 2nd as Mawworm in "The Hypocrite" and Old Brummagem. "The Englishman in India" was seen for the first time on May 4th. John Povey made his American début on the 7th. He died in London, Eng., May 2nd, 1867. John Green first acted in this city May 19th as Dennis Bulgruddery in "John Bull." Mrs. P. K. Moran made her début on the 31st as Julia Mannering, in "Guy Mannering." Macready was again seen as Macbeth on June 4th, and "Julius Cæsar" 12th. "The Eleventh Hour," "Burning of the Kent," and "The East Indiaman" were acted for the first time 15th. Mr. Williamson and Wm. E. Dinneford made their début here on the 20th as Count Bellino in "The Devil's Bridge," and Tom in "Tom and Jerry." The season closed July 4th and reopened on the 13th with a French opera company consisting of Mons. and Mme. Alexandre Theodore, Richard Notaire, and Mme. Paradol. They sang twice each week. "La Cenerentola" was the only opera given. "Paul Pry" opened the dramatic season Sept. 3rd, 1827. Barry, Simpson, Woodhull, Hilson, Rees, Placide, Howard, Boyle, Foot, W. Jones, H. Williams, H. Knight, Jervis, T. Placide, Povey, Mesdames Hilson, Hackett, Stickney, Sharpe, Wheatley, Barry, Godey, Danie, Moreland, Benjamin, Misses Brundage, Bland, and Julia Wheatley were of the company.

Clara Fisher made her American début Sept. 11th as Albina Mandeville in "The Will," and also in the "Four Mowbrays." Her singing of "Hurrah for the Bonnets of Blue" (the first time it was heard in America) was received with thunders of applause. She became a great favorite with the audience here. She afterwards appeared as Goldfinch, Maria in "The Actress of All Work," Helen Worrett, Letitia Hardy, Crack, Little Pickle, Young Norval, Harriet in "Is He Jealous?" Priscilla Tomboy, Lydia Languish, Cherubino, and Clari. In "Little Pickle" she danced the sailor's hornpipe. She played Ophelia to Charles Kemble's Hamlet, when he first appeared in America. She delighted every one with comedy, farce, and song. Thoroughly educated in music, she had a most winning soprano voice, and her songs made glad the hearts of her audiences. She was a genteel, genuine, elegant, and refined lady on the stage, in the higher walks of comedy; and in the line of broad farce as a rollicking, romping, giddy, active, and humorous girl, she could not be surpassed. Her sailor's hornpipe in "Little Pickle" probably gave more real pleasure than any fantastic *pas* ever executed by a French dancer. Her best character in tragedy was Ophelia, which she played with touching grace and winning simplicity. She was married to James G. Maeder, the vocal preceptor of Charlotte Cushman and others, on Dec. 6th, 1834. On Sept. 28th, 1841, she was the recipient of a benefit. The receipts

reached \$1,960. Her farewell of this house occurred Nov. 6th, 1844, when she played Lydia Languish in "The Rivals" for the benefit of Mrs. Vernon, her sister. She reappeared in this city after a long absence during the season of 1851-2 at Brougham's Lyceum. She afterwards appeared in opera at Niblo's Garden, with Mme. Thillon. Much of the ample fortune she acquired in her earlier years was lost by the failure of the United States Bank. Her last appearance on the stage was New Year's week of 1889 in "The Lottery of Love" in Baltimore, Md. (at 78 years of age). She died in Metuchen, N. J., Nov. 12th, 1898. She was born in Eng. July 14th, 1811. At the time of her death she was the oldest actress in America.

Mr. Rees made his American début Sept. 15th as Justice Woodcock in "Love in a Village." He died in Cork, Ireland, Oct. 1843. Henry Knight first acted in America Oct. 9th as Tom in "Intrigue." He married Miss Kent, who afterwards became Mrs. De Costa. He died Dec. 11th, 1839. "Faustus" was given Oct. 11th. Charles E. Horn first sang in America on the 17th as Seraskier in "The Siege of Belgrade." He retired from the stage and opened a music store in New York. He died in Boston, Oct. 21st, 1849. Cooper acted Virginius, and Mrs. Barnes was the Virginia on Nov. 9th; "Bears not Beasts" was played the 12th, "The Gambler's Fate" the 15th, "Briercliff" the 26th, "Vesher of Palermo" the 30th, "Cornish Miners" Dec. the 3, and on the same night James Hackett played Tristram Fickle in the "Weathercock" for the first time. William S. Forrest, brother of Edwin Forrest, first acted here on the 14th as Harry Dornton in "The Road to Ruin." He died in Philadelphia, Feb., 1833. He was born in that city and learned the printer's trade. On Feb. 2nd, 1828, he made his first appearance on the stage, at the Walnut Street Theatre, as Zaphna in "Mahomet."

Mrs. Elizabeth Austin first acted in this city Jan. 2nd, 1828, as Rosetta in "Love in a Village"; "Sleeping Beauty" was given on the 8th; "Amphitryon, or the Two Sosias," the 17th. A brief opera season commenced on the 18th with "Marriage of Figaro," followed by "Der Freyschutz," "Castle of Andalusia," "Clari," "Abon Hassan," "No Song, No Supper," and "Midas." In the organization were Mrs. Austin, Chas. E. Horn, Lydia Kelly, and Mrs. Knight (Eliza Povey). "Artaxerxes" was given on the 31st. Mrs. John Sloman (Miss Whittaker) first acted here Feb. 4th as Isabella in the "Fatal Marriage." She was formerly known as Mrs. Downton. She retired from the stage and took up her residence in Charleston, S. C., where she died Feb. 7, 1858. John Sloman first appeared at this theatre 18 as Sam Savory. "Alfred the Great" was acted 13th, "The Goldsmith" 27th, "The Courier of Naples" March 6th, "Forget and Forgive" 17th, "Knights of the Cross" 24th, and "Haunted

Inn" April 1st. T. A. Cooper acted Macbeth April 2nd, — his first appearance since his European tour. The opera of "Dido" was sung on the 9th. Miss Hamilton made her American début 15th as Virginia, to Cooper's Virginius, and Cooper was seen as Othello 21st, and in "Red Rover" May 1st. Hackett first played Falstaff on the 13th, "An Aunt in Virginia" was played on the 14th, with Mrs. Maywood as Mrs. Clatterpenny. "Paris and London" was given on the 16th, "The Somnambulist" the 22nd, with Mrs. Hilson as Ernestine. Charles E. Muzzy first appeared on the 24th, as Rolla in "Pizarro." He died at Auburn, N. Y., Jan. 9th, 1852. "Invincible" was given 26th, with Clara Fisher as Victoire.

Louisa Lane (afterwards Mrs. John Drew) first appeared at this theatre June 3rd, 1828, as Little Pickle. Her first appearance in New York was at the old Bowery Theatre, March 6th, 1828. Born in England, Jan. 10, 1818, she appeared on the stage when only nine months old. Her American début was Sept. 26th, 1827, at the Walnut St. Theatre, Philadelphia, Pa., as the Duke of York, to J. B. Booth's Richard III. In 1836 she was married to Henry B. Hunt, who died in New York Feb. 11th, 1854. In 1848 she was married to George Mossop, an Irish comedian, having been divorced from Hunt, who died suddenly in Albany, N. Y., Oct. 8th, 1849. On July 27th, 1850, she was married to John Drew, the famous Irish comedian, who died in Philadelphia, May 21, 1862. Mrs. Drew was connected with the stage for over seventy-five years. Her reading was faultless, her voice was of great compass and musical in tone, her enunciation so clear and distinct that you lost no word or syllable of the text in her most impassioned utterance. For over thirty years she was manager of the Arch St. Theatre, Philadelphia, retiring May 7th, 1892. She played the part of Mrs. Malaprop in "The Rivals" for the first time on Feb. 22nd, 1879, when Joseph Jefferson revived the comedy at the Arch St. Theatre. This is the character with which Mrs. Drew is more closely identified in the minds of the present generation of theatre-goers. A benefit was tendered to Mrs. Drew at the Academy of Music, Philadelphia, in 1880. She afterwards travelled with Joseph Jefferson, and acted Mrs. Malaprop, to Jefferson as Bob Acres, and William Florence as Sir Lucius. Her last engagement was in the title rôle of "The Sporting Duchess." Her last appearance on the stage was May 13, 1897, for the benefit of Edwin Knowles at the Montauk Theatre, Brooklyn, when she acted in a little sketch arranged by Mary Shaw, entitled "The First Jury of Women." She died in New York Aug. 31, 1897.

Miss Wells appeared June 7th. In 1831 she was married to John Sefton. The opera "Isidore de Merida" was sung June 9th. "John Rock" was first acted in America on the 10th, when Mlle. Constance, dancer, first appeared; Mlle. Rosalie, French *danseuse*, was seen on the 14th. "The Apostate" was acted the 28th, with J.

B. Booth, as Pescara, Maywood as Malec, and Mrs. Duff as Florinda. For his benefit, July 2nd, Booth acted Macbeth, and John R. Scott made his first appearance on the stage as Malcolm, and Mrs. Charles Gilfert was the Lady Macbeth. Mrs. Gilfert was the first actress to command \$200 a night, salary, which she did in this city in 1814. She came to this country in 1812 as Agnes Holman. In 1815 she was married to Charles Gilfert, who died in 1829. Her last appearance on the stage was July 26th, 1831, at this theatre, as Lady Constance in "King John." She afterwards visited Philadelphia, where she died in the most abject poverty, and was buried by subscription.

The season closed July 5th, when Master Mercer first appeared on the stage as a vocalist. A summer season followed, with Louisa Lane as the star on the 16th, playing Albert in "William Tell." She followed this with the "Actress of All Work," Goldfinch, Doctor Pangloss in "The Heir at Law," Prince Anthony, and Amelia Wildlove. "Valentine and Orson" was given the 29th, with Mme. Celeste as Valentine. The season closed Aug. 2nd, and reopened Sept. 1st, 1828, with the "Rivals" and "'Twas I." James H. Caldwell first acted in this city on the 2nd, as Belcour in "The West Indian," and the "Three Singles" in "Three and Deuce." His last appearance on the stage was Jan. 14th, 1843, as Vapid in "The Dramatist."

Mary Ann Russell (afterwards Mrs. M. A. Farren) first appeared at this theatre Sept. 11th as Young Norval and Little Pickle. She died in this city Sept. 24th, 1894. A French ballet company consisting of Benoni, Duruissell, St. Clair, Fellman, Mlles. Estelle, Adrie Ravenot, Louise, and Hyacinth, opened Sept. 13th. "Ups and Downs" was acted the 16th.

James W. Wallack appeared as Rolla in "Pizarro" on the 17th, Mrs. Drake being the Elvira. Mrs. Barnes appeared on the 26th as Juliet, to James Wallack's Romeo. Emma Wheatley made her first appearance Sept. 26th as one of the "Children in the Wood." Before she was thirteen years of age she acted Julia in "The Hunchback" June 25, 1834, for her mother's benefit. On Sept. 9, 1837, she married James Mason (a son of the president of the Chemical Bank), and left the stage; but, owing to her husband having lost his means, she, after an absence of nine years, reappeared at this theatre Jan. 11, 1847, as Juliet. She appeared for the last time on the stage in the spring of that year, as Julia in "The Hunchback." She died on Long Island, July 16, 1854.

Clara Fisher appeared as Albina Manderville in "The Will" on Oct. 8th, and "Oberon, or The Charmed Horn" was given for the first time in America on the 9th. "Lear of Private Life" was played the 17th. "Giordano" was given for the first time on the stage Nov. 13th. Mme. Feron made her American début on the

27th, acting Floretta in the "Cabinet." Fearon was the lady's right name. She was married to Mr. Glassop, and died in London, England in May, 1853. "Who wants a Guinea?" was given Dec. 3rd. "John of Paris" the 15th, also for the first time. "Knights of the Cross," and Byron's "Werner" were given here the 16th, with Barry as Werner; "Temple of Death" Jan. the 1st, 1829; "Rienzi" the 8th, with Wallack as the hero.

"The Merry Wives of Windsor" was produced on the 15th with this cast: Ford, Wallack; Falstaff, Hilson; Caius, Placide; Anne Page, Mrs. Pearman; Mrs. Ford, Mme. Feron; Mrs. Page, Mrs. Hackett; Fenton, Pearman.

"Green Eyed Monster" was acted Feb. 14th; "Youthful Queen" the 19th; "The Foulah Slave" the 23rd; "King Charles II." March the 9th. Mme. Celeste appeared on the 13th, in "The Dumb Girl of Genoa." On April 9th Julius Cæsar was given with Hamblin as Antony, J. W. Wallack, Brutus; and Henry Wallack as Cassius. "Caswallan" was played the 15th, and Sam Cowell first acted in this city on the 21st as Crack in "The Turnpike Gate." Charles R. Thorne made his first appearance on the stage the 23rd as Octavian in "The Mountaineers." "Home, Sweet Home, or Ranz des Vaches," a musical comedy, was given May 22nd. Clara Fisher took a benefit June 1. "Manhattoes," an Indian drama, was first seen here July 4th. "Ambrose Gwynette" was played the 21st. The opera "Tancredi" was revived 22nd, with Mme. Brichta as Tancredi; Sig. Ferri as Argivio; Sig. Angrisani, Abizzano; and Mme. Feron as Amenide. "Bombastes Furioso," the 25th, introduced Masters Mercer and the Misses Jane and M. Mercer, whose ages ranged from six to thirteen.

Mr. Wilmarth's American début was made July 29th as Octavian in "The Mountaineers." Pelby reappeared Aug. 4th, as Charles de Moor in Schiller's "Robbers;" and "Almachilde, or the Lombards" was given on the 11th. The season closed on the 17th, and reopened Sept. 2 with "Every One Has His Faults." Chapman, Woodhull, Simpson, Barry, Barnes, Placide, Miss Parker, Mrs. Sharpe, Mrs. Hackett, Mrs. Hilson, and Mrs. Wheatley were in the cast. "Thir-no-oge" was acted the same night, with Thos. Placide, Mercer, Povey, and others in the cast. Mons. and Mme. Renzi Vestris took a farewell benefit Oct. 3rd, when Cooper acted "Alexander the Great." "My Old Woman" was given the 5th, with Clara Fisher as Countess Xenia; and "The Caliph of Bagdad" the 14th. Edwin Forrest commenced Oct. 17 his first engagement here in "Damon and Pythias" and successfully appeared as Hamlet, Lear, Iago, to Cooper's Othello, Macbeth, Brutus, and William Tell on the 24th.

On Nov. 15 Forrest took his first benefit, when, for the first time on any stage, was presented John A. Stone's tragedy of "Metamora" with this cast: Metamora, Edwin Forrest; Sir Arthur, Wm.

Chapman ; Horatio, Thos. Barry ; Lord Fitzarnold, Peter Richings ; Guy of Godalman, Woodhull ; Errington, Langton ; Tramp, Povey ; Kaushene, Blakely ; Oceana, Mrs. Hilson ; Wolfe, Nexsen ; Holyoke, Wm. Wheatley ; Child, Miss Parker ; Nameokee, Mrs. Sharpe. "Masaniello" was first acted in this city Nov. 7th, with Barry in title rôle ; Peter Richings, Alphonso ; Mrs. Sharpe, Elvira ; and Mrs. Barnes, Fenella. "Happiest Day of my Life" was given Dec. 21st, "Leonidas the Spartan" the 25th, and "Antoine the Savage" on the same date. James Roberts first acted here Jan. 5th, 1830, in "Secrets Worth Knowing." He died in Charleston, S. C., April 27th, 1833. "Narramattah" was seen the 15th ; "Snakes in the Grass" the 26th ; "Shakespeare's Early Days" March the 3rd ; "Brigands" the 10th ; "William Thompson, or Which is He ?" the 11th ; "Lady Restless" and "Bold Dragoons" the 25th ; and "First of May in New York" on the 26th. Giulia Daponte first appeared in this city on the 31st. "Rip Van Winkle" was first acted in New York April 22nd, 1830, with Hackett in the title rôle. The season closed Aug. 30, when Joseph M. Field made his New York début.

The season reopened Sept. 1st with the American début of Charles Kean in "Richard III.": Richard III., C. Kean ; Henry VI., Foote ; Richmond, Simpson ; Buckingham, Woodhull ; Norfolk, Nexsen ; Catesby, T. Placide ; Tressel, Peter Richings ; Lord Stanley, Blakeley ; Lord Mayor, Wheatley ; Prince of Wales, Miss Wheatley ; Duke of York, Miss C. Wheatley ; Queen Elizabeth, Mrs. Barnes ; Lady Anne, Mrs. Blakely ; and Duchess of York, Mrs. Wheatley. Charles Kean's second visit to America was in September, 1839, when he opened at the National Theatre, Church Street. In the summer of 1845, accompanied by his wife (Ellen Tree), he again visited America. They returned to Europe in the Summer of 1847. They reappeared in New York at the Broadway Theatre (corner Broome Street), April 26, 1865, in "Henry VIII." After several months' sojourn here, they returned to England. He died at Salt Hill, Eng., Jan. 22, 1868.

Joseph Burke made his American début here Nov. 22, 1830, as Young Norval, led the orchestra in the overture to "Guy Mannering," and concluded by acting Dr. O'Toole in "The Irish Tutor." He was called "The Irish Roscius." During his engagement he played Sir Abel Handy, Richard III., Shylock, Master Socrates, Dr. Pangloss, Looney McTwotter, Dennis Bulgruddery, and Jobson. In addition to leading various overtures, he often played solos on the violin and sang humorous descriptive songs. He played nine nights, and the receipts averaged over \$1,000 nightly. He retired from the stage, but soon reappeared in the concert room as a violinist. He died in this city January 19, 1902, at the Park Avenue Hotel, aged 87 years.

"France and Liberty" was played Sept. 7th. "Perfection" was

seen for the first time here on the 8th, with Henry Placide as Sir Lawrence Paragon, Thomas Placide as Sam, and Clara Fisher as Kate O'Brien. Edwin Forrest played Macbeth on the 22nd, and Clara Fisher appeared on the 23rd as Lady Teazle. "Pop, or Sparrow Shooting" was given on the 24th. Charles T. Parsloe first acted in America Oct. the 2nd as the Nondescript in "Peter Wilkins." "My Wife's Husband" was given on the 7th, and "Valmoridi" on the 11th. Mr. Wynne first appeared in America on the 15th as Rover in "Wild Oats." James Thorne's American début took place Nov. 8th as Count Bellino in the "Devil's Bridge." In 1843 he died at sea while returning to England. Charles Kean reappeared Nov. 12 in "Richard III." "First of April" was seen for the first time on the 15th.

Miss Emery, afterwards known as Mrs. Burroughs, made her début in this city as Portia, in "The Merchant of Venice." The English press pronounced her "the actress of the day." For a while she attracted crowded houses, and her acting elicited the warmest encomiums. In a short time her popularity began to wane, until finally she could get no engagements. Her home was taken from her, the furniture sold at auction, and she was obliged to part with her valuable wardrobe and leave the stage. She was, indeed, so poor that she was compelled to hire a garret room in the house of a poor family in Anthony Street, and was frequently found in Theatre Alley, back of the old Park Theatre, begging a few shillings from the actors. At last (1832) she took up her lodgings at the Five Points. One day she had a quarrel with a drunken neighbor, and was brutally assaulted. Forced into the street, she staggered towards the Market House, where she died. A cart was procured, and she was carried off to Bellevue Hospital. She was the largest woman ever seen on the American stage.

"Charles the Terrible" was given for the first time Nov. the 25th, also "Three Days in Paris." Charles Kean acted Sir Giles Overreach in "A New Way to Pay Old Debts," on Dec. the 14th. Mrs. George Vernon (Jane Marchant Fisher) first appeared here Dec. 21st, acting Winnette in "A Bold Stroke for a Husband." Her American début was made on Sept. 11th, 1827, at the Bowery Theatre as Ciceley Homespun in "The Heir at Law." She was married to George Vernon on Oct. 6th of the same year. Her last appearance at the Park Theatre was Dec. 17th, 1847, and her final appearance was April 5th, 1869, at Wallack's Theatre (Broadway and Thirteenth Street) as Mrs. Sutcliffe in "School." She died in this city June 4th, 1869, and was interred in Greenwood Cemetery. As a representative of the "grand-dames" she had no equal on the American stage, but in old or young characters, the antiquated spinster, the pert chambermaid, or the lady of fashion, she was equally at home.

"Rhyme without Reason" was seen for the first time Dec. the

22nd. Mr. Hazard first acted here on the 23rd, as Othello for Peter Richings's benefit, and the same evening Henry Tuthill played Thady O'Grady in "The Irish Patriot." He died in Dublin, Ireland, April 14th, 1863. "Pocahontas," a romantic drama by Curtis, was first acted Dec. 28th; Chas. Kean appeared as Lucius Brutus in "Brutus, or the Fall of Tarquin" 31st, for the first time here. Edwin Forrest acted *Metamora* again on Jan. 1, 1831; the same night the farce the "Dumb Lady" was first seen, and "The Field of the Cloth of Gold" the 8th, also for the first time in America. It was thus cast: Francis, Barry; Darnley, Richings; Derby, Thorne; Sir Cæsar, T. Placide; Sir Pagan, Field; Richard Harley, Woodhull; Richard Harley, Jr., Wheatley; Cardinal Wolsey, Hilson; Jokin Groby, Nixsen; Wilson, H. Placide; Bertrand, Blakeley; Scrapeface, Povey; Queen Katherine, Miss Jessop; Queen of France, Miss Rogers; Lady Constance, Mrs. Blake; Lady Katherine, Mrs. Wallack; Margaret, Mrs. Wheatley; Dame Hartley, Mrs. Durie; Madelette, Mrs. Godey. "Turning the Tables" was played for the first time 13th, and "The Wreck Ashore" on the 18th. The opera of "Cinderella" was sung for the first time here the 24th, cast as follows: Prince Felix, Jones; Alidero, Mr. Richings; Pedro, T. Placide; Cinderella, Mrs. Austin; Thisbe, Mrs. Vernon; Pampolino, H. Placide; Dandini, Thorne; First Hunter, Povey; Clorinda, Mrs. Blake; Fairy Queen, Mrs. Wallack.

Barton made his American début March 9th as Hamlet, and the same evening "Short Stages," afterwards called "The Omnibus," was played; "Tancredi" and "King of Sicily" the 16; "Jenkinses," the 24; "Deuce is in Her" the 25th; "Moderns, or A Trip to the Springs" on May 18th for the first time; "Lion of the West" was given the 25th. On the same night Hackett acted Nimrod Wildfire in "The Kentuckian." Edwin Forrest appeared on the 27th as *Metamora*, and as Caius Marcius Coriolanus May 9th. "Comrades and Friends" had its first representation in America on the 13th. "Tuckitomba, or the Obi Sorceress" was played on the 16th. Pelby appeared as Lucius Brutus June the 11th; also on the same night, for the first time, "Chrononhotonthologos" was seen. "Highways and Byways" was acted the 16th for the first time, and Alexina Fisher first played here the 23rd, as Clari in the opera "The Maid of Milan," with Mrs. Asbury (Eliza Placide) as Vespina. On July 26th Agnes Holman (Mrs. Charles Gilfert) appeared in this theatre as Lady Constance in "King John." She died in Philadelphia in the most abject poverty. A French opera company commenced Aug. 2nd in "La Fausse Agnes."

The season of 1831-2 commenced Aug. 29th with "Cinderella" and the "Dumb Savoyard and the Monkey." John Sinclair, a famous English tenor, made his American début Sept. 24th, 1831, as Prince Orlando in "The Cabinet." His eldest daughter, Cath-

rine, married Edwin Forrest. He returned to England and died at Margate, Sept. 22nd, 1857.

Edwin Forrest acted *Spartacus* in "The Gladiator" Sept. 26th, with Barry as Phasarius; Peter Richings, Crassus; Thorne, Bracchus; T. Placide as Thorless; and Julia Turnbull as the boy.

Joshua R. Anderson was announced to appear for the first time in America October 13th, as Harry Bertram in "Guy Mannering." Owing to a private quarrel and some indiscreet remarks made on his voyage from England, his appearance on the stage was the signal for another such scene as Edmund Kean had passed through a few years previously. Mr. Anderson was hooted at and pelted with every kind of imaginable missile. Manager Simpson came upon the stage, and, after waiting about twenty minutes, announced the withdrawal of Mr. Anderson. Master Burke then appeared, and, with his violin, succeeded in calming and diverting the still excited passions of the audience.

"Waldemar" was acted Nov. 1st, for the first time, with Charles Kean in the title rôle. "Napoleon Bonaparte" was played Dec. 15th; "Martha Willis" the 26th; "Female Brigand" the 28th; "It is The Devil" Jan. 2nd, 1832; "The Locksmith of Stockholm" the 24th; "Victorine, or I'll Sleep on It," Feb. the 14th, with Peter Richings as Chanteloupe; the opera of "The Maid of Judah," 24th, for the first time in America; the "Bride of Ludgate" March the 6th; "Lords and Commons" 15th; and the operetta "National Guard" 30th. Edwin Forrest appeared again as *Metamora*, April 11th; "Werdenberg, or the Forest League," was given the 24th; the opera "White Lady," May 21st. "The Hunchback," by Knowles, was acted for the first time here June 18th, thus cast: Master Walter, Barry; Thomas Clifford, Simpson; Lord Tinsel, Richings; Heartwell, Blakeley; Wilfred, Woodhull; Modus, Thorne; Gaylove, Placide; Julia, Mrs. Sharpe; and Helen, Mrs. Wallack. This powerful play was given at the Richmond Hill Theatre, this city, the same night, with Hilson as Master Walter, Mrs. Barnes as Julia, and Mrs. Hilson as Helen. Miss Courtney (afterwards Mrs. H. J. Conway) made her American début June 30th, as Lady Teazle.

The Ravel Family first appeared in America July 16th. They consisted of ten performers: Jean, his wife, and little daughter; Dominique, eldest child of Mme. Lonati, a widow whom Gabriel Ravel married in Boston; Gabriel, Antoine, and Jerome; Emily Payne, whom Jean Ravel married some years later; Louis Narzetti, then only nine years of age; and Jean Pebernard, a juvenile prodigy, who was disabled by an accident to his foot. He went to Cincinnati afterwards and became a shoemaker. Their performances consisted of rope dancing, herculean feats, and pantomimic ballets in four parts, in which the young Gabriel Ravel sustained the principal characters. After a brief tour, they returned to England, but

reappeared here from October, 1836, until July, 1837. They then paid another visit to Europe, returning here in 1842. At the destruction of Niblo's Garden in September, 1846, they lost \$5,000. They again visited America in 1848, with François and the Martinetti Family. In 1849 Antoine and Jerome returned to America. Paul Brillant, Josephine Bertin, and the Lehmanns were in the troupe. Gabriel joined the company here in 1851. François and Gabriel returned to Europe in October, 1860. Jerome Ravel died at Toulouse, France, Aug. 7th, 1890, aged 80 years. The last engagement in this country of the Ravels was at Niblo's Garden, this city, in 1866. Angelique Ravel, mother of Marietta Ravel, now Mrs. Martin Hanley, died in New York, Dec. 15th, 1898, aged 85 years.

The season of 1832-3 opened Aug. 13th with the Ravel Family. John Fisher first acted here the 29th, as Cardinal Renard in "The National Guard." James P. Wilkinson made his American début the 30th, as Geoffrey Muffineop in "Amateurs and Actors." Charles Kemble made his début in America Sept. 17th, as Hamlet. The cast of the tragedy was as follows:

Hamlet	Charles Kemble	Osric	Thomas Flynn
(First appearance in America.)		Ghost	Thomas Barry
King	John H. Clarke	First Gravedigger	Wilkinson
Laertes	Peter Richings	Queen	Mrs. Sharpe
Polonius	Henry Placide	Ophelia	Miss Clara Fisher
Horatio	Edward Simpson		

Fanny Kemble appeared for the first time in America Sept. 18th, as Bianca in "Fazio," with W. H. Kippel as Fazio, his first appearance here; as Juliet on the 19th, to her brother's Romeo; Lady Teazle 21st, Charles Kemble being the Joseph Surface; Belvidera 24th, to Kemble's Pierre in "Venice Preserved." "Much Ado about Nothing" was played 25th, Fanny as Beatrice, Charles as Benedick; "The Stranger" 27th, the Kembles as Mrs. Haller and the Stranger; "The Hunchback" 28th, the Kembles as Julia and Sir Thomas Clifford; "King John" Oct. 1st; and "The Inconstant" 2nd. Fanny Kemble was married to Pierce Butler, June 17th, 1834. He was a planter of South Carolina, with whom she did not live happily, and she obtained a divorce from him in 1849. He died in 1867. Fanny Kemble, after her retirement from the stage, lived for many years at Lenox, Mass. She appeared as a platform reader from the plays of Shakespeare in 1848. In 1851 she went to England, but returned to America in 1856, and continued her public career as a reader until 1869. She returned to Europe for four years, and again revisited America in 1873, but returned to England in the autumn of that year, and died in London, Jan. 16, 1893, aged 84 years.

W. H. Simon's American début occurred Sept. 26th, as Richard III.; "The Golden Calf" was acted for the first time Oct. 17th,

"My Own Lover" 29th. The Kembles reappeared Nov. 8th in "Fazio," and George H. (Yankee) Hill opened an engagement Nov. 14th.

John Howard Payne, having returned from Europe, was given a benefit on Nov. 30th. The programme was "Brutus," with this cast: Brutus, Forrest; Titus, J. R. Scott; Collatinus, G. Barrett; Tarquin, Clarke; Aruns, Barry; Horatius, Richings; Valerius, Blakeley; Lucretius, Mr. Nexsen; Tullia, Mrs. Barnes; Tarquina, Mrs. Sharpe; Lucretia, Miss Waring; Priestess, Miss Smith; Lavinia, Mrs. Durie. The play was followed by an address from Mrs. Sharpe, the song of "Home, Sweet Home," by Mr. Jones, and "Taming of the Shrew," cast thus: Petruchio, Kemble; Grumio, Placide; Tailor, Fisher; Music Master, Povey; Katherine, Miss Kemble; Curtis, Mrs. Wheatley; this immense programme concluding with "Charles the Second:" Charles, G. Barrett; Rochester, Richings; Capt. Copp, Wallack; Edward, Jones; Lady Clara, Mrs. Sharpe; Mary Copp, Miss Hughes.

John R. Scott appeared Dec. 4th as Sir Giles Overreach, and on the 7th "Oraloosa" was produced, with Edwin Forrest in the title rôle. Forrest played another engagement here Sept. 15th, 1836, to enormous audiences. He received \$500 per night during this engagement, the last prior to his visit to England. He bade farewell to his countrymen in "Othello." Some of the tickets were sold at auction and brought \$25 each. Forrest appeared in London Oct. 16, 1836. On his return to America, he reappeared at this theatre in Aug., 1837.

The plays "Nadir" and "Zulica" were given on the 27th, and Charles Kean played "Richard III." Dec. 28th. Mrs. Mangeon reappeared Jan. 10th, 1833. Chas. Kean acted Hamlet 14th, followed by Shylock and Sir Giles Overreach. Master David P. Bowers first appeared in this city the 17th as Young Norval in "Douglas," and Cooper was seen the 29th as Iago to Edwin Forrest's Othello. The Kembles acted in "Romeo and Juliet" Feb. 7th, and "Petticoat Government" had its first representation on the 11th.

J. T. Reynoldson, the baritone singer, made his American début March 11th as Figaro in the "Barber of Seville." Yankee Hill came on the 19th for the first time, in the "Green Mountain Boy." Signora Adelaide Ferrero, dancer, made her American début April 3rd. Fanny Kemble acted Lady Townley the same date to C. Kemble's Lord Townley in "The Provoked Husband." She played Portia in "The Merchant of Venice" and Mary Copp in "Charles II." on the 4th. Mozart's "Magic Flute" was heard for the first time in America on the 11th. Julia Wheatley made her operatic début May 6 as Semira in "Artaxerxes." "Fra Diavolo" was sung June 20th, this being the first production of the opera in America. It was cast thus: Fra Diavolo, Sinclair; Giacomo, Blakeley; Matteo,

Hayden; Zerlina, Mrs. Austin; Lady Allcash, Mrs. Sharpe; Lorenzo, Jones; Beppo, Richings; and Lord Allcash, Reynoldson. Mr. and Mrs. Harrison first appeared in America June 25th, as Othello and Desdemona, and Josephine Clifton made her début at this theatre July 1st as Bianca in "Fazio."

Tyrone Power made his first appearance in America Aug. 28, 1833, as Sir Patrick O'Plenipo in "The Irish Ambassador" and Teddy the Tiler in the farce of that name. His next appearance was in 1836 and in 1839, 1840, he played return engagements.

Mr. and Mrs. Joseph Wood commenced their American engagement here Sept. 9, 1833, in "Cinderella." After a successful starring tour, they were announced at this theatre May 30, 1836. During the day the public mind was thrown into a great deal of excitement in consequence of a recommendation of the editor of *The Courier and Inquirer* that the public should repair to the Park Theatre, to "put down" Mr. Wood. It appears that a newspaper quarrel had arisen between the editor and the actor. Handbills were put forth in the streets, calling on the friends of Mr. Wood to come out and sustain him. For an hour before the curtain rose it was "Three cheers for Webb the editor!" and "Three cheers for Wood!" and "Groans for Webb!" and "Groans for Wood!" cat-calls, cheers, and all sorts of noises. The manager, it appears, had determined to go on with the piece. The curtain rose and when Mrs. Wood appeared there were cheers from all parts of the house, mingled with hisses. She was so overcome with fright that her voice entirely failed her. Mr. Wood soon appeared, and this was the signal for the beginning of a real row. The cheers and hisses were prodigious. A copper coin struck Mrs. Wood on the face, and a piece of a bench, six feet long, was thrown from the second tier, which Wood fortunately caught. The front doors of the house were soon forced, and the crowd outside rushed in. The manager then changed the play; actors came on and attempted to proceed, but it was all pantomime.

The real cause of this outbreak was the following: Mr. Wood had announced a concert, and on the same evening Mrs. Conduit was to have a benefit, and play "Guy Mannering." Mr. Wood, not knowing that Mrs. Conduit had chosen that opera, announced it for his concert, and it was for this that the editor of *The Courier* published a card, saying that Wood had grossly insulted a lady, and should be driven from the stage. That Mr. Wood intended injuring Mrs. Conduit, no sensible person would for a moment think possible, for when in England Mrs. Wood met Mrs. Conduit (then Miss Ribbon), and, believing that she possessed merit, took pleasure in aiding her efforts, as she was always doing with any professional she knew. In 1836 the Woods returned to England, but, prior to their leaving, a public dinner was offered them by the citizens of New York, which they

were obliged to decline. On June 8, 1836, they sailed for England, after having fulfilled one of the most successful engagements ever known on the American stage. A short time before leaving our shores, Mrs. Wood gave her gratuitous services to a religious Catholic society in Boston, and afterwards had a small testimonial presented to her, singularly and beautifully written on tinted paper. In 1840 they once more appeared at this theatre. Their engagement was successful and terminated Dec. 4 in "The Beggar's Opera." They sailed for England Feb. 8, 1841. In February, 1843, Mrs. Wood entered the convent at Micklegate-bar, York. She was received into the Catholic Church at Wakefield, Sunday, Feb. 5, 1843. In a short time she quitted the convent's walls, returned to her domestic duties, and later, with her husband, accepted a professional engagement. She finally retired from the stage and took up her residence at Wakefield, where she lived several years, teaching music. She afterwards removed her residence to Rutcliffe Hall, Britton West, near Wakefield, Eng., where she died July 21, 1864. Mrs. Wood's maiden name was Mary Anne Paton, and at the age of twenty she married Lord William Lennox. She obtained a divorce from him in 1828, and married Joseph Wood, with whom she always lived happily.

"Jonathan Donbikins" was presented for the first time Sept. 18th; the Kembles reappeared the 30th. "Mons. Mallet, or My Daughter's Letter," was given its first hearing in America Oct. 16th, with J. H. Hackett as Mallet. Tyrone Power came the 29th, as Sir Patrick O'Plenipo. Placide appeared Dec. 18th, as Lord Ogleby in "The Clandestine Marriage," and in the trial scene from "The Merchant of Venice," playing Shylock. "The Eighth of January" was acted Jan. 8th, 1834, for the first time; "High, Low, Jack, and the Game," also a new play, was given on the 10th. "Uncle John" was played the 16th, and C. B. Parsons appeared as Virginius on the 22nd.

Charlotte Mary Sanford Barnes first acted in this city March 29th, as Angela in "The Castle Spectre." She was married on Dec. 29th, 1847, to Edmon S. Conner. This lady was the author of the play "Lafitte," and the tragedy "Octavia Bragaldi." The opera of "Robert the Devil" was sung April 7th, for the first time; also the farce "P. P., or the Man and the Tiger." "The Wag of Maine" was given the 16th. The regular season closed July 4th, and a summer season commenced the 7th, with the Ravel Family as the attraction.

Charles Eaton first acted in New York July 8th, in "Richard III." "Gustavus I." was given on the 11th, "The Masked Ball" the 21st, and "Knight of the Golden Fleece" Sept. 10th. Lydia Phillips first played in America on the 15th, acting Juliet, to Wallack's Mercutio. James Sheridan Knowles, the actor and dramatist, made his

American début the 29th, appearing as Master Walter in his own play "The Hunchback." "Love Laughs at Bailiff" was given Oct. 22nd, its first hearing in America. Charlotte Watson first appeared here the 23rd, as Cherubino in "Deep, Deep Seas." Charles Kemble Mason first played here Dec. 3rd, acting Beverly in "The Gamester." During the summer of 1834 the theatre was entirely renovated, and reopened Sept. 1st. In the company were H. Placide, Isherwood, Peter Richings, Mason, Harrison, J. Clarke, Jones, Latham, John Fisher, Blakeley, Wheatley, T. Placide, Nexsen, Povey, Russell, and Hayden, Mesdames Harrison, Vernon, Archer, and Durie, and the two Misses Turnbull. "Hamlet," with Wallack as the Prince, was the opening bill.

W. H. Latham first appeared in America Sept. 3rd, as Figaro in "The Barber of Seville." Mrs. Garner's American début, as Sophia in the "Rendezvous," occurred on the 4th. "The Beggar of Bethnal Green" was produced Dec. 15th, for the first time. Fanny Jarman (Mrs. Ternan) first played in this city the 17th, as Juliet; "Secret Service" was given for the first time the 20th; "Esmeralda, or the Hunchback of Notre Dame," also for the first time in America, Jan. 1st, 1835, with Mrs. S. Chapman in the title rôle. Buckstone's "Married Life" was played Feb. 2nd, for first time in New York. J. W. S. Hows acted Shylock 16th for his début. "Teresa Contrani" was given March 19th, for the first time. Augustus A. Addams made his début April 2nd, as Damon in "Damon and Pythias," and afterwards played "Othello" on the 4th, and "Macbeth" on the 7th. "Alfred the Great" was given the 8th for Knowles' benefit, with Miss Elphinstone in the part of Iria. A portion of "Virginius," scenes from "The Hunchback" and other of Knowles' plays filled up the bill. "The Busybody" was played May 8; "Mountain Sylph" 11; "Pet of the Petticoats" 21; and the season closed July 4. Mrs. Harry Lewis, maiden name Harvey, made her American début at this house July 16, 1835, as Imogene in "Bertram." Henry Lewis made his American début the same date in "The Two Gregories." Mrs. Lewis was born in London, Eng., and began her career as a child in the ballet of the Italian Opera. She was a great favorite with the patrons of the Pavilion Theatre, London, and while there as leading lady (1830) she was married to Henry Lewis, then the stage manager of that theatre. From the Park Theatre, Mr. and Mrs. Lewis went to the Tremont Theatre, Boston, Mass., for the season of 1836, then to the National Theatre of the same city. After this they went on a starring tour. In 1849 Mrs. Lewis was divorced from Mr. Lewis. She drifted South and died in San Antonio, Texas, August 10, 1855. There were five children: Bertha, Joel, Ettie, Abraham, and Fanny. Bertha died Dec. 23, 1872. Ettie (Mrs. Henderson) and Fanny (Mrs. Burt) are still living. Harry Lewis died in Philadelphia, Nov. 23, 1892,

aged 90 years. Mrs. Lewis' Emilia in "Othello," with the elder Booth as Iago, Charles Webb as Othello, and Edwin Booth as Cassio, was highly praised. She made the "French Spy" a specialty before Mme. Celeste came to America. She was one of the first women who acted Richard III. in America. There was considerable jealousy in Cincinnati, Ohio, between this lady and Charlotte Crampton, which was accentuated by their appearance together as the "Rival Queens." Mrs. Lewis starred as Shylock, Othello, William Tell, Virginius, Romeo, and Richard III. She was an excellent actress and a very beautiful woman.

Miss Vos first acted in this city Aug. 4th, as Julia in "The Hunchback." The next season opened Aug. 31, 1835. Mr. and Mrs. Wood made their reappearance Sept. 4th, in "Cinderella," — W. F. Brough making his American début as Dandini; Sol Smith acted Mawworm in the "Hypocrite," Sept. 5th; William Abbott's American début took place the 28th, as Beverly in the "Gamester." "The King's Fool, or A Father's Curse," was played for the first time Oct. 5th.

J. S. Ball made his American bow 15th, as Vapid in "The Dramatist." "Brothers, or Cavaliers and Roundheads," was presented for the first time on the 31st; "Married Rake" was played Nov. 12th; "La Sonnambula" was sung the 13th, for the first time in America: W. F. Brough, as the Count; Wood, Elvino; Richings, Alessio; Mrs. Conduit, Liza; Mrs. Vernon, Teresa; and Mrs. Wood, Amina. "Caspar Hauser" was given for the first time 27th; John A. Reeve made his American début Nov. 30th, as Marmaduke Magog, in "The Wreck Ashore;" "The Rivals" was given here for the first time Dec. 9th; also the same night the first time here of "The Golden Farmer," with Barnes as Jemmy Twitcher. Mrs. James Mason first acted in America Jan. 26th, 1836; she afterwards married a Mr. Hyllier and retired from the stage. "Rural Felicity," was done Jan. 30th, for the first time; Wallack appeared as Rienzi the 12th; "Court of Intrigue" was seen 23rd; "The Widow's Victim" was played March 11th, and Mr. and Mrs. Joseph Wood reappeared in May.

William Dowton first appeared in America June 2nd, as Falstaff; Emily Mestayer acted Little Pickle July 22nd; Mrs. Shaw (Miss Trewar) made her American début July 25th, as Mariana in "The Wife;" John Oxley first played in this city Aug. 16th, as Hamlet. Mme. Augusta made her début Sept. 16th as a dancer. She visited Europe in 1839, and in 1845 returned to America, and for a season managed Palmo's Opera House in this city. In 1848 she appeared at Niblo's Garden, and the following year was at the Astor Place Opera House with Anna Bishop. She then went to Havana, Mexico, and South America. She retired from the stage in 1853, and her husband died in 1855. Becoming destitute, she was ten-

dered a benefit at the Metropolitan Theatre, which netted her \$3,000. This was her final appearance on the stage. She shortly afterwards opened a dancing academy in this city. Her first husband was the Count de St. James, and she was known as Caroline Augusta Josephine Therese Fuchs, Comtesse de St. James. The Count died in 1845. She died in this city, Feb. 17, 1901, aged 84 years. She was born in Munich, Sept. 17, 1806. Mme. Augusta's costume was after the style adopted by the great Taglioni. The skirts fell below the knee in fleecy, classic folds, and the shoulders rose out of a cloud of lace which completely hid her bust.

The next season commenced Aug. 29th, 1836, with Tyrone Power as Sir Patrick O'Plenipo and Teddy The Tiler. Edwin Forrest began an engagement in "Damon and Pythias" 31st, and Sept. 15th played "Othello." William Chippendale made his début in America Sept. 1st, as Sir Mark Chase in "A Roland for an Oliver." Miss Horton first acted in America the 16th. She was afterwards known as Mrs. C. E. Horn, and returned to Europe in 1860. Mr. and Mrs. Robert Keeley made their American début 19th, in "The Loan of a Lover" and "My Master's Rival." Mr. Keeley's last appearance in public was in 1867, at the Dramatic College Fête in London, Eng. He died in Brompton, England, Feb. 3, 1869. Mrs. Keeley made her last appearance on the stage May 15, 1878, on the occasion of a testimonial benefit to Mrs. Alfred Mellon. On Nov. 22, 1895, she was tendered a testimonial in honor of the ninetieth anniversary of her birth. Few players of her day were better known on the English stage than Mrs. Keeley. She was a *comédienne* of rare ability. She died in London, England, March 12, 1899, aged 94 years. Her maiden name was Goward.

"Lucille, or a Story of the Heart," was played on the 22nd. William S. Fredericks made his American début 24th as Virginus. He retired from the stage March 22nd, 1872, appearing as Master Walter in "The Hunchback." He spent his later years at Long Branch, N. J., and died in Philadelphia, Feb. 13th, 1878. He took a farewell of the stage May 7th, 1873, at the Academy of Music, Philadelphia. "The Farmer's Story" was given the 28th, for the first time in this country. Miss Nelson (afterwards Mrs. John Brougham) made her début in New York, Oct. 1st, as the Fairy Queen in "Cinderella." Mr. Denvil first acted in America on the 10th as Shylock. He afterwards played Byron's "Manfred," which had its first performance in America on the 20th. Miss Grove, (afterwards Mrs. Yarnold) first acted in America Nov. 5th, playing Juliet. Mr. Edwin's American début took place the 19th as Tom Tug in "The Waterman." He died in this city in June, 1842. Mrs. Gibbs first played in New York on the 30th, appearing as Cinderella. The "Housekeeper" was given Dec. 1st, and the opera "La Bayadere" had its first hearing in this theatre on the 3rd.

Ellen Tree made her American début Dec. 12th, as Rosalind in "As You Like It," and Pauline in "The Ransom" (its first performance in America). This actress was excellent in many parts. No female star from abroad ever had more distinguished success than Ellen Tree. She is remembered as a graceful representative of a long list of dramatic characters to whom justice rarely has been done. Before she came to this country her salary never exceeded £15 per week; on her return to England she was engaged at £25 per night. She returned to America with her husband, Charles Kean, in 1845, and again in 1865, when the two distinguished artists bade farewell to America.

"Old Heads on Young Shoulders" was given its first hearing Jan. 6th, 1837; "O'Flanagan and the Fairies" was acted the 9th, for the first time in America, with Tyrone Power as Phelim O'Flanagan. "Ion," by Talfourd, was seen Feb. 2nd, with Ellen Tree in the title rôle. "The Wrecker's Daughter" was done 6th, "Julie or the Forced Marriage" May 1st; "Duchesse de la Vallière" 13th, for the first time in America, Ellen Tree in the title rôle. Clara Fisher came Aug. 8, as The Four Mowbrays and Paul the Pet in "Love's Blind," — its first presentation here.

Sarah Hildreth made her début 10th as Mariana in "The Wife." She shortly after married Benjamin F. Butler and retired from the stage. She died in the Massachusetts General Hospital, Boston, April 8, 1876. The season closed Aug. 12th and reopened Aug. 21st with "The Wonder" and "Secret Service." In the company were Mason, Clarke, William Fredericks, Peter Richings, Henry Placide, Chippendale, Jones, Fisher, Isherwood, Wheatley, Corey, Nexsen, Master Henry Wells, Mrs. Richardson, Mrs. Wheatley, Mrs. Vernon, Charlotte Cushman, Mrs. Hughes, Mrs. Durie, Mrs. Archer, Mrs. C. Pritchard, Harriet Wells, Mrs. Kneass, Julia and E. Turnbull. Josephine Clifton appeared 25th in "Bianca Visconti," a play written expressly for her, and Master Charles Mestayer supported her as Giulio.

Charlotte Cushman's first appearance here was on the 26th, as Patrick in "The Poor Soldier." "A Peculiar Position" was first acted in America the 31st; Edwin Forrest was seen Sept. 18th as Othello: Clarke, the Iago; Mason, Cassio; Richings, Roderigo; Mrs. Sharpe, Emilia; and Elizabeth Richardson, Desdemona. The receipts for the first night exceeded four thousand dollars. Charlotte Cushman played Cordelia, to Edwin Forrest's Lear, the 19th, and on Oct. 6th she acted Goneril, to Forrest's Lear. Mme. Caradori Allan, vocalist, made her American début 30th, as Rosina in "The Barber of Seville." She died in England, Oct. 15th, 1865. Amelia Verity first acted here Nov. 15 as Clorinda in "Cinderella." "The Bride of Genoa" had its first hearing 18th. Mme. Lecomte, dancer, first appeared in America Nov. 23rd, as Helen in "Robert Le

Diabie." "Kentucky Heroes" was done 29th. Edwin Forrest acted Coriolanus for the first time at this theatre Jan. 10th, 1838, with Charlotte Cushman as Volumnia. "The Love Chase" was first seen here 13th, with this cast: Widow Green, Mrs. Wheatley; Constance, Mrs. Shaw; Sir Wm. Fondlove, Placide; Wildrake, Richings; Lydia, Mrs. Richardson; Alice, Mrs. Durie; Waller, Wheatley; Truworth, Fredericks.

"Patrician and Parvenue, or Confusion Worse Confounded" was first given Feb. 1st, and on the 8th the tragedy of "Pocahontas," with Emma Wheatley as the heroine. Augusta Maywood Williams, better known as La Petite Augusta, made her début Sept. 12th as a dancer in "La Bayadere." This lady first appeared in a speaking character on Jan. 15th, 1838, in Philadelphia. She crossed the Atlantic in 1839, and was the first American admitted to the Academy of dancing at Paris. In that city she appeared in the "Tarantula" with Fanny Ellsler on Dec. 25th, 1839. In Nov., 1840, she eloped with Sydney Wilkins, an English author. "Sam Weller, or The Pickwickians" was acted March 16th, for the first time, with William Rufus Blake as Sam; Balfe's opera "Siege of Rochelle" was sung April 9th. C. W. Clarke, also known as Welmouth Welton, acted the 9th in "A Pleasant Neighbor." He died in London, England, July 19th, 1847. Mrs. H. Cramer (M. E. Poole) first appeared in this city June 3rd, as Julia in the "Hunchback." She made her last appearance in 1852 at Wallack's old theatre, Broome St. and Broadway, and died in Morrisania, N. Y., May 30th, 1868.

Bulwer's "Lady of Lyons" had its first representation in America May 14th, 1838, with this remarkable cast:

Claude Melnotte . . . Edwin Forrest	Glavis Wm. Wheatley
Beauseant Peter Richings	Col. Damas Placide
Deschappelles Clarke	Mme. Deschappelles Mrs. Wheatlen
Pauline Mrs. Richardson	Widow Melnotte Charlotte Cushmay

James K. Murdoch made his début in this theatre June 4th as Benedick in "Much Ado About Nothing," with Ellen Tree as Beatrice. He appeared the 8th as Wildrake in "The Love Chase," with Ellen Tree as Constance; he acted Charles Surface 13th, Charlotte Cushman being Lady Teazle, and Claude Melnotte 15th, to Ellen Tree's Pauline. In 1842 he was married to Eliza Middlecott, the daughter of a London silversmith. After a retirement of about three years from the stage he returned here Oct. 29, 1845, as Hamlet. He visited Europe in 1856, and appeared at the Haymarket Theatre, London, Sept. 22, as Young Mirabel in "The Inconstant." He remained there one hundred nights, playing Charles Surface fifty times. He returned to America in 1861. With the outbreak of the rebellion he withdrew from the stage, and

devoted his time and talents to the benevolent and sanitary enterprises set afoot by the people for the soldiers and their families. When he went to the bloody field of Chickamauga to recover the body of his son who fell there, he put aside his own feelings, and devoted himself entirely to assuaging the grief of others. He reappeared on the stage Oct. 23rd, 1865, at Pike's Opera House, Cincinnati, as Rover in "Wild Oats." For his return to the footlights he selected a number of sterling comedies, such as "School for Scandal," "Wine Works Wonders," and "Much Ado About Nothing." For fifteen years he led a quiet life on his farm at Lebanon, Ohio, and occasionally taught elocution. In 1879 (the semi-centennial of his first professional appearance as an actor) he visited Philadelphia for a farewell of the stage. In 1883 he acted at the dramatic festival in Cincinnati, Ohio, playing Marc Antony in "Julius Cæsar" April 13th, with Louis James as Cæsar; John E. McCullough, Brutus; Lawrence P. Barrett, Cassius; and Marie Wainwright, Calpurnia. On May 4th he acted Hamlet, with John E. McCullough as the Ghost; John Ellsler, Polonius; Louis James, Laertes; Lawrence P. Barrett, Horatio; and Marie Wainwright, Ophelia. On Dec. 7th, 1886, Mr. Murdoch played "The Stranger" at an amateur performance in Cincinnati. With the exception of Mr. Murdoch himself, the cast was entirely non-professional. His performance is said to have been marvellous. He disguised his personality skillfully. He dressed the part in the same manner in which he had done forty-five years before. He took his farewell of the Philadelphia stage at the Academy of Music, May 22, 1889, with this programme:

THE STRANGER.

Altered and compressed into four acts, by J. E. MURDOCH.

The Stranger . . . James E. Murdoch	Countess Wintensen . . Emma Markle
Baron Steinfort . . . S. C. Dubois	Mrs. Haller . . . Mrs. D. P. Bower
Francis Henry Aveling	

THE SCHOOL FOR SCANDAL.

Arranged especially for this occasion in three parts, by J. E. MURDOCH omitting the scandal scenes, and concluding with the "Screen Scene."

Charles Surface . . James E. Murdoch	Moses Harry Hawk
Joseph Surface . . . S. C. Dubois	Rowley George Becks
Sir Peter Teazle . . . George Holland	Lady Teazle . . . Mrs. John Drew
Sir Oliver Surface . . Henry Aveling	

Mr. Murdoch always ranked with the foremost artists the country ever produced. He had the admiration of all playgoers, as the most scholarly, graceful, and polished of American actors. He was the first Claude Melnotte in Philadelphia, and the second represen-

tative of that character in America. For a long time Mr. Murdoch was considered the best Hamlet of the American stage, and was the true representative of comedy. His Rover, Young Mirabel, and Evelyn were never equalled on the American stage. Mr. Murdoch died at his home, Murdoch, Ohio, May 19th, 1893. He was born at Philadelphia Jan. 25th, 1811, and first appeared on the stage Oct. 13th, 1829, at the Arch St. Theatre, Philadelphia, as Frederick in "Lover's Vows."

Cecelia McBride made her New York début June 8th, as Emma in "The Youthful Queen." The opera, "The Elixir of Love," was sung for the first time in America on the 18th. Charlotte Cushman acted Claude Melnotte June 26th. The season closed July 4th, and reopened the 9th for a summer term, with Edmond S. Conner as Claude Melnotte; Margaret Jean Davenport played Young Norval the 18, and Dan Marble first acted here July 26th, as William in "Black-Eyed Susan." The regular season opened Aug. 27th, 1838, with Tyrone Power in the "Irish Lion;" and the same comedian played in "Rory O'Moore" Sept. 6th.

Charles Mathews and his wife (formerly Mme. Vestris) commenced their first engagement in this country Sept. 17, 1838, in an interlude called "Introduction," and in the farces, "One Hour, or The Carnival Ball," and "The Loan of a Lover." Mathews acted Chas. Swiftly in "One Hour," and Peter Spyk in "The Loan of a Lover," and his wife played Praise in "Introduction," and Gertrude in the farce. After a brief tour they reappeared at this theatre Oct. 22nd. Mr. Mathews returned in 1857, and opened Sept. 14th, at the Broadway Theatre (corner of Broome Street), as Mopus in "Married for Money." He then made a starring tour. Feb. 16, 1858, he married Lizzie Weston Jackson Davenport, who had been divorced from A. H. ("Dolly") Davenport a short time previously. His popularity in this country ended when A. H. Davenport, whom he slandered by accusing him of having sold his wife, horsewhipped him in presence of an applauding crowd on Broadway. Mr. Mathews and his wife returned to England in 1858. They reappeared in this city April 10th, 1871, at the Fifth Avenue (now Madison Square) Theatre, in "Married for Money" and "Patter vs. Clatter;" on May 29th Mrs. Mathews was seen as Medea in the burlesque "The Golden Fleece," Mr. Mathews appearing as "The Chorus." Their engagement closed June 3. On Oct. 16th he appeared at Wallack's Theatre, in "A Curious Case," and commenced his farewell engagement at Wallack's April 18th, 1872, in "London Assurance." His last appearance in America was on June 1, in "The Captain of the Watch" and "Not Such a Fool as He Looks." He died at Manchester, Eng., June 24, 1878. As an artist he was without the power of expressing deep or even warm emotion. He was not a high comedian. He could not

play Charles Surface, but he was excellent in Sir Charles Coldstream, because it adapted the part to his personality. This was demonstrated in the "Game of Speculation," in which he was eminently successful and where he displayed a portion of his own individuality as Affable Hawk. In the play of "The Critic" he exhibited the talent of his father for quick and astonishing changes, alternating from Puff to Sir Fretful Blagiary almost in a twinkling. He despised all the theatrical traditions, and gave on the stage a transcript of himself in various plays. He was always Charles Mathews.

Ellen Tree acted Mariana in "The Wife" Oct. 3rd, with John R. Scott as St. Pierre; "Woman's Wit" was given on the 12th; "White Horse of the Peppers" the 22nd, with Tyrone Power as Gerald Pepper; and "A Dream of the Future" was given Nov. 3rd. In the farce "Brothers," Charlotte Cushman acted the twins Gossamer and Edwin on the 17th. William Hield first appeared at this theatre 26th as Hotspur, to James Hackett's Falstaff in "Henry IV." "The Maid of Mariendorpt" was acted Dec. 28th for the first time in America, Mrs. Shaw being the Melta and Charlotte Cushman the Mme. Roseheim. Master Hutchings first acted in this city Jan. 7th, 1839, as General Bombastes in "Bombastes Furioso." Andrew Jackson Neafie made his first appearance on the stage February 10, as Othello, and was so successful that he played a star engagement here. He was of large stature, and possessed a powerful voice. He visited Europe in 1861, retired from the stage in 1867, and died in this city April 1st, 1892, 77 years of years. Mr. Neafie was noted for his quick "study." While playing at the Astor Place Opera House with Jean Davenport, "The Duke's Wager" was to be acted. It was a manuscript entirely new to all except Miss Davenport, and at the first rehearsal the written parts were distributed. The rôle of Richelieu, allotted to Mr. Neafie, was thirty-one lengths (a length is forty-two lines), making in all thirteen hundred and two lines of entirely new matter. The whole was read at rehearsal. By seven o'clock that same evening Mr. Neafie was "dead-letter" perfect! He also studied Virginius in one day — blank verse, and very difficult to commit to memory.

The opera "The Thieving Magpie" was first sung in America Jan. 11. "Guy Mannering" was repeated on the 25th, with Brough as Henry Bertram; and Charlotte Cushman, Meg Merrilies. "Nicholas Nickleby" was done 30th, Charlotte Cushman acting Fanny Squeers; Mrs. Pritchard was the Miss Price, and Mrs. Richardson the Smike. "Oliver Twist" was played Feb. 7th; Charlotte Cushman was Nancy Sykes, Peter Richings Bill Sykes, and Sam Johnson the Artful Dodger.

"Last Days of Pompeii" was produced March 2nd, for the first time here, with Hamblin as Arbaces and Charlotte Cushman as Ione.

"Lord of the Isles" was played the 29th; "Anne Boleyn" May 14th, for the first time, with Josephine Clifton as the heroine; Mons. and Mme. Paul Taglioni first appeared in America 21st, in the ballet "La Sylphide." Mme. Taglioni died in Bohemia Aug. 28th, 1891. Bertha Lewis made her début 18th as Christine in "The Youthful Queen;" she died Dec. 23rd, 1872; "Captain Kyd" was given for the first time on the 23rd, with Charlotte Cushman as Elspy, and "The Maid of Orleans" was seen Aug. 3rd, with Cushman as Joan of Arc.

The season of 1839-40 opened Aug. 22nd, with "The Lady of Lyons." In the company were Henry Placide, E. J. Shaw, Peter Richings, William Hield, Mr. and Mrs. William Chippendale, John Fisher, William and Sarah Wheatley, Gann, John Nickenson, Nixsen, John Povey, Sam Johnson, Mrs. Richardson, Charlotte Cushman, Mrs. Vernon, Fanny Pritchard, and Mrs. Durie. Fanny Pritchard was afterwards married to Hamilton Hosack, who died in Vicksburg, Miss., in 1837, of yellow fever. Fanny Pritchard died in Clarksville, Texas, in 1842, leaving one son and a daughter. The son, J. A. Hosack, is now (1901), living in San Antonio, Texas. E. Shaw appeared in America for the first time Aug. 26th, acting Teague in "Honest Thieves," and W. Ranger made his bow the 27th, as Marquis St. Croix in "The Romantic Widow." Mary Elizabeth Maywood first played in New York 28th, acting Bianca in "Fazio;" Mrs. Creswick (Miss Paget) made her début Aug. 30, as Emily Wilton in "Bachelor's Buttons." Wm. Creswick's American début was on the 31st, as Claude Melnotte. After a visit to England he reappeared here April 11th, 1871, at the Fourteenth St. Theatre, New York.

Beethoven's "Fidelio" was sung Sept. 9th for the first time in America, when the following artists made their American début: Giubilei, Manvers, Martyn, Edwin, Mrs. Martyn (Miss Inverarity), and Miss Poole. Giubilei died in Naples in 1845. Mme. Prosch Giubilei made her American début Sept. 12th in a *pas de deux* with Mons. Taglioni. "The Village Doctor" was given the 12th for the first time. Fanny Fitzwilliams had her first American appearance Oct. 14th, in the "Country Girl." She died in London England Sept. 11th, 1854. Buckstone's "Single Life" was played Oct. 21st, and Alexander Valtemare first appeared in America the 28th in a ventriloquial sketch. William Adams Chapman made his American début Nov. 8th as Skirts in the "Man About Town." In Sept., 1858, he married the widow of Josh Silsbee, and in October of that year took his farewell of the stage, but reappeared in 1860. He died March 10th, 1891, on his farm near Haddonfield, N. J., at the age of 86.

Mme. Celeste appeared Dec. 10th, for the first time in ten years, in "The Child of the Wreck." John M. Vandenhoff and his daughter,

Charlotte, first acted at this theatre Jan. 6th, 1840, as Master Walter and Julia in "The Hunchback." Vandenhoff died in London, England, Oct. 4th, 1861, and Charlotte died in England, Aug. 1st, 1860.

"Richelieu" was first acted in this theatre Jan. 7, 1840. It was supposed that John M. Vandenhoff would have been the original in this country, but his performance was anticipated by Edwin Forrest at another theatre. The cast at this house was:

Richelieu	Vandenhoff	Louis XIII.	Nexsen
Joseph	Chippendale	De Baradas	Peter Richings
Julie	Miss Vandenhoff	De Beringhen	Hield
De Mauprat	Creswick	François	Wheatley
Marion	Pritchard		

Mrs. Elizabeth Richardson, who had been living in retirement for nearly a year, reappeared as a member of the company during the season (1837-8). Her final appearance was on March 4, 1840, as Lady Charlotte in "The Artist's Wife." She was the daughter of Joseph Jefferson, was married to Samuel Chapman in 1829, and within a year was a widow. Her performance of Julia in "The Hunchback" stamped her as an artist of the highest rank. In 1835 she married Mr. Richardson, and retired from the stage. About 1845 she was married to Charles J. B. Fisher, a brother of Mrs. Clara Fisher Maeder and Mrs. Vernon.

"Mary Stuart" was played March 23rd; "The Postilion of Longjumeau," an opera, was sung for the first time here on the 30th, with Wilson and Miss Sheriff (their first appearance) in the cast. Charlotte Cushman acted Ophelia to Charles Kean's Hamlet April 20th. Stephen Price died 20th. Count Fitzgerald Tasistro made his début 28th, as Zanga in "The Revenge."

Fanny Ellsler, the dancer, made her first appearance in America May 14, 1840, in a *pas seul* called "La Cracovienne," and in a ballet "La Tarentule," in which she took the town by storm. The receipts were \$1,447.75, and for her benefit, May 25, \$1,226.25. Nightly the largest theatres of our principal cities were crowded to study every attitude, watch every motion, and applaud to the echo every exertion of "the Ellsler." When she danced in America at the Park, all other theatres in the city were deserted. Her reception was something never before or since equalled in this country. The whole house rose and gave a shout such as is seldom heard in a theatre. Parsons preached, old maids talked, moralists shook their heads, but nothing would abate the excitement of the public.

"The Ellsler," as she was called, reappeared here August 12th, 1840; she opened in Boston, Mass., Mar. 7th, 1840, and her engagement continued thirteen nights, and the receipts were \$14,259.50. It was during this engagement that she contributed her share of a benefit to complete the Bunker Hill monument, adding \$569.50 to the monument fund. She appeared in Baltimore at the Holliday

Street Theatre. The seats were sold at an advance, many of them bringing \$3.50 each. The people there danced into the traces of her carriage, proud of the honor of dragging "the immortal Fanny" from the theatre to the hotel. On alighting from the train in Richmond, Va., she was met by many prominent citizens, and a procession was formed, headed by a brass band. In New Orleans she appeared at the St. Charles Theatre, her average receipts being \$2,587.50, and her benefit drew \$3,844. At the French Theatre her engagement yielded \$8,000. She opened in Havana, Cuba, at the Tacon Theatre, Jan. 22, 1841. The prices of admission were \$12 for the first and second tier boxes, each box containing five seats; \$2 additional for the entrance into the theatre of each person, equal to \$4.50 a ticket; \$10 each for the third tier of boxes, entrance \$2; fourth tier, 75 cents entrance; fifth tier, 50 cents for a seat and fifty cents entrance; the pit, \$2 entrance and \$1 for each seat, being for the boxes nearly three times the usual price, and for the pit and other parts of the house about double. The house was capable of holding about 8,000 people. Ellsler reappeared in New York June 19, 1841, and her reception was most enthusiastic. She commenced another engagement here Oct. 2, which continued one week; reappeared here June 8, 1842, for two weeks; and made her last appearance in America July 1, 1842. She took her farewell of the stage June 21, 1862, at Vienna, Aus., where she had resided since 1854. She realized from her American engagements over \$85,000. She purchased a villa in the suburbs of Hamburg and lived very quietly until the date of her death, Nov. 27, 1876, aged 66 years. Fanny had two children, one of them a daughter, married to a French merchant, and the other a son, an officer in the Austrian cavalry. She had the reputation of being very generous to all her relatives, and of doing much good in her declining years without the least ostentation.

John Charles Freer first acted in this city May 18th, as Richard III. He returned to England and died there in December, 1887. The next season opened August 17th with the American début of John B. Buckstone in his own comedy, "Single Life." Amelia Fisher was seen as Kitty Skylark the 17th. Tyrone Power reappeared the 31st as O'Callaghan in "His Last Legs," for the first time in this city. Power acted O'Callaghan again Sept. 1st. Mr. and Mrs. Charles Hill's American début was made on October 2nd, in "Capers and Coronets." Power appeared as Morgan Rattler in "How to Pay the Rent," the 20th, for the first time in America. Adam Leffler first acted in America the 28th, as Count Rodolpho in "La Sonnambula." "Touch and Take, or the Law of the Kiss," was given Nov. 10th, for the first time in America; "Faint Heart Never Won Fair Lady" was done the 12th; "The Beggar's Opera" was revived on the 27th.

John Braham, the eminent English tenor, made his American début here Dec. 21st, in "The Siege of Belgrade." The season closed Jan. 8th, 1841, and the company went to the Franklin Theatre for a few weeks. Concerts were given at the Park at 25 cents admission. "Money" was acted for the first time in America at the Franklin by the Park Theatre Company. The Park Theatre was reopened Feb. 17th, 1841, with the prices of admission reduced to: boxes 75 cents, and pit 37½ cts.; but they were raised in two weeks to \$1.00 and \$.50. "Norma" was sung Feb. 25th, for the first time in America. Tyrone Power's last appearance was on March 9th, 1841, as Gerald Pepper in "The White Horse of the Peppers," and Morgan Rattler in "How to Pay the Rent." He was lost at sea on the steamship President, which sailed from this city March 24, 1841. He was about five feet eight inches in height, with light hair and complexion, blue eyes, and a compact figure, inclining to stoutness. If Mr. Power has ever been equalled on our stage in the character of the Irish gentleman, he unquestionably never had a rival, or a competitor in parts of lower grade. His voice was of the finest quality as regards the clearness and melodious softness of its tones.

The revolutionary drama "Horseshoe Robinson" saw the light here March the 19th, James Hackett playing Galbraith Robinson; "Schoolfellows" was given April 3rd; Julia Wallack first appeared here 13th, as Donna Elvira in Mozart's opera "Don Giovanni." Miss Clarendon made her début on the stage April 17th, 1841, as Mariana in "The Wife;" "The Gipsy Warning" was given the 20th, for the first time; "The White Milliner" the 27. Edwin Forrest opened May 3rd as Richelieu; Clara Fisher was Julie, and James E. Murdoch, De Mauprat.

Dr. Bird's tragedy, "Jack Cade" (originally called "Aylmere, or the Kentish Rebellion"), was produced for the first time May 24th, with this cast:

Jack Cade	Edwin Forrest	Dick Pembroke	Fisher
Clifford	Jas. Murdoch	Mariamne	Mrs. Geo. W. Jones
Kate	Miss McBride	Friar Lacy	Nickenson
Lord Say	W. Wheatley	Mowbry	C. W. Clarke
Buckingham	A. Andrews	Jack Straw	Bellamy
Wat Worthy	Chippendale	Archbishop	Bedford
Courtney	W. A. Chapman	Widow Cade	Mrs. Wheatley

The season closed May 31st, when Edwin Forrest, for his benefit, repeated Jack Cade and also played Carwin in "The Orphan of Geneva."

On June 1 a sale took place of all the scenery, dresses, decorations, etc., under a landlord's warrant for arrears of rent due to John Jacob Astor and Henry Beekman, amounting to \$18,000.

Mrs. William Abbott, formerly Elizabeth Bradshaw (maiden name

Buloid), joined the company June 5. She died at Chester, Orange County, N. Y., Dec. 15, 1858. Her last appearance in this city was at the Metropolitan Theatre in January, 1856. Fanny Ellsler opened a summer season June 14th. Mr. Simpson now secured the Park for one year, the new lease to expire June 8, 1842. He reopened June 19, 1841, for a summer season, with Fanny Ellsler as the star. On July 10 a benefit was given to William E. Burton. The programme was "My Neighbor's Wife," cast thus:

Mr. Smith	Mr. Mitchell	Mr. Brown	W. E. Burton
Mrs. Somerton	Mrs. Maeder	Mr. Somerton	Wm. Wheatley
Mrs. Smith	Mrs. Vernon	Mrs. Brown	Mrs. Wheatley

Fanny Ellsler followed in the "Cracovienne," and there was a solo on the violin, by M. Chatel; Pas de Matelot by M. Sylvain; Cavatinas, from "La Gazza Ladra," by Mr. Bailey; poetical address by Miss Clifton; the farce "Turning the Tables," with J. S. Browne as Jeremiah, Burton as Jack, and Mrs. Vernon as Patty. The entertainment commenced with a "national dance," by Ellsler, which was announced as "The divine Fanny's" last appearance in New York. The prices of admission were: boxes and pit, \$1; gallery, 25 cents.

Mrs. Seymour's American début was made Sept. 15th as Juliet. Clara Fisher took a benefit 28th, when, in addition to a miscellaneous programme of recitations, songs, and dances, "Town and Country" was given, with this cast: Reuben Glenroy, T. S. Hamblin; Capt. Glenroy, Wm. R. Blake; Rev. Owen, Barry; Hawbuck, Latham; Hon. Mrs. Glenroy, Charlotte Cushman; Rosalie Somers, Mrs. Seymour; Goody Hawbuck, Mrs. Barry; Plastic, Fredericks; Cosey, Wm. E. Burton; Trott, W. H. Williams; Mrs. Trott, Mrs. Vernon; Mrs. Moreen, Mrs. Wheatley; Taffine, Mary Taylor. "The Bee Hive" was the afterpiece on this occasion, with Burton as Rattan; Charlotte Cushman, Emily; Mrs. Knight, Cicely; and Mrs. Wheatley, Mrs. Mingle. Clara Fisher delivered a poetical address. The prices of admission were: boxes \$2.00, pit, \$1.00.

"London Assurance" was first produced at this theatre Monday, October 11, 1841, with this fine cast of characters:

Dazzle	James Browne	Sir Harcourt Courtly . .	Mr. Placide
Dolly Spanker	Williams	Lady Gay Spanker . . .	C. Cushman
Mark Meddle	Latham	Grace Harkaway . . .	Miss Clarendon
Max Harkaway	Fisher	Pert	Mrs. Vernon
Charles Courtly	Wheatley	Cool	A. Andrews

Miss Clarendon was expressly engaged for the character of Grace Harkaway, but failed to give satisfaction, and after a few nights she was withdrawn, and Miss Buloid was substituted. S. Butler made his American début here Nov. the 4th, as Hamlet. He died in Man-

chester, England, July 17th, 1845; "Walder the Avenger" was seen the 9th; "The Old Maid" 15th, for the first time in this city; "Oliver Cromwell" Dec. 9th; "What will the World say?" Jan. 5th, 1842. A ball was given Feb. 16th in honor of Charles Dickens. "Nina Sforza" was acted the 22nd, for the first time; "The Fiscal Agent" 28th, also for the first time; and "Charles O'Malley," in which George Mossop acted Mickey Free — making his first appearance here. "Gwynnette Vaughan, the Village Coquette," March 4th was seen for the first time; and "West End, or the Heiress" first saw the light here April 7th with the following cast: Earl Stanmore, C. W. Clarke; Sir Wm. Daventry, Placide; Bellamy Fuss, Chippendale; Lady Daventry, Charlotte Cushman; Norah O'Conner, Susan Cushman; Mrs. Comfort, Mrs. Vernon; Percy Ardent, A. Andrews; Supple, Barry; Lenoir, Fisher. "The Prisoners of War" was done 18th, and "Norma" was sung on the 25th, with Mr. and Mrs. Seguin and Manvers in the cast; "The Woman Hater" was given the 30th, and "The Bronze Horse," an opera, was sung on May 9, with this distribution of characters: Lang, Manvers; Tchin, Seguin; Peki, Mrs. Seguin; Tao-jan, Mrs. Knight; Ping Sing, A. Andrews; Yankoo, S. Pearson; Stella, Mary Taylor; Lo Mango, Miss Buloid.

"The Maid of Saxony" was first sung here on the 23rd, and Miss Manvers first appeared in this city June 6th, as Zerlina in "Fra Diavolo." Fanny Ellsler made her last appearance in America July 1st, in "La Cracovienne." "Making your Wills" was played July 4th, and the season closed July 13th and reopened with "The Poor Gentleman" with William E. Burton, Barry, Placide, S. Browne, A. Andrews, Bellamy, Fisher, W. H. Williams, Mrs. Wheatley, and Miss S. Hildreth in the cast. "Paul Pry" was also acted, with Burton as Paul, Mrs. Vernon as Phoebe, and Miss Buloid as Eliza. "Such as It Is" was seen Sept. 4th, for the first time; and "Der Nachtwächter, or The Prince's Frolic" 9th. This play was originally entitled "The Buckle of Brilliants;" George Vandenhoff made his American début 21st, as Hamlet, Thos. Barry as Horatio, H. Placide as Polonius, and Sarah Hildreth as Ophelia. "The Rose of Aragon" was sung 26th for the first time.

John Brougham appeared Oct. 4th as O'Callaghan in "His Last Legs," and Mrs. Brougham (Emma Williams) made her début as Lady Teazle. William Hoskin's American début was made 21st, as Don Felix in "The Wonder." Mrs. Hoskins (Julia Wallack) reappeared on the same date as Gertrude in "The Loan of a Lover;" "Love's Sacrifice" had its first hearing in America the 24th. The play was thus cast: Matthew Elmore, Barry; Eugene Delorme, C. W. Clarke; Friar Dominic, Bellamy; Du Viray, S. Pearson; Margaret Elmore, Mrs. Brougham; Manon, Mrs. Wheatley; Paul Lafont, Abbott; St. Lo, Brougham; Jean Rusé, Fisher; Morluc,

Freeland; Herminie, Miss Buloid; Jenny, Mrs. Vernon. The oratorio "Israel in Egypt" was sung the 31st, for the first time in America,—Seguin, Shrivall, his American début, and Mrs. Seguin appearing in it. "Acis and Galatea," Handel's Cantata, was sung Nov. 21st, also for the first time in America. The parts were thus assigned: Acis, Shrivall; Damon, Andrews; Faunces, Archer; Polyphemus, Seguin; Ulysses, C. W. Clarke; Galatea, Mrs. Seguin; Eudora, Mrs. Bailey; Doris, Mrs. Barry.

Annie Walters made her American début the 29 as a dancer. She was married to George Jordan, from whom she shortly afterward was divorced. "Alma Mater, or Life in Oxford" was done Dec. 5th, for the first time in America. Mrs. Henry Hunt, afterwards Mrs. John Drew, acted Lady Contest. "Blanche Heriot, or The Chertsey Curfew" was given on the same date. "The People's Lawyer" was heard the 17th for the first time in New York, with this cast:

Solon Shingle, Hill; Robert Howard, C. W. Clarke; Charles Otis, Lowell; John Ellsley, A. Andrews; Winslow, Bellamy; Tupper, Fisher; Mrs. Otis, Mrs. Wheatley; Grace Otis, Miss Buloid.

"Broken Hearts" was done the 26th, with Burton as Tweedle. The season closed Jan. 2nd, 1843, when Mrs. Wheatley took her farewell of the stage. The house reopened March 13, with "Mothers and Daughters," for the first time in America, with Mrs. Henry Hunt as Mabel Trevor. "Pretty Girls of Sletburg" was played the 20th; "Recruiting Officer" the 24th; and "A Thumping Legacy" the 31st, for the first time in America.

Junius Brutus Booth reappeared after an absence of fourteen years and acted Richard III. April 3rd; King Lear the 4; Richard the 5th; Lucius Junius Brutus and John Lump, in "The Review" the 6th, and Hamlet the 8th. "The New York Merchant and his Clerks" was played the 11th for the first time. William Warren, as Gregory Grizzle in "My Young Wife and Old Umbrella," was seen the 14th; "Grandfather Whitehead," the 24th, its first hearing in this theatre; Placide acted the title rôle with Georgiana Kinloch as Edward. The American début of Henry P. Grattan was made May 11th as Hamlet. Junius B. Booth returned 24th as Richard, and also played Pescara in "The Apostate." Mrs. H. Hunt had a benefit June 10th and acted Vincent in "John of Paris;" and Mrs. John Brougham played Hamlet in a sketch called "Shakespeare's Dream." The season closed June 28th, and the next season commenced Sept. 11th, 1843, with "Pizarro" and this cast: Rolla, Wallack; Pizarro, Barry; Las Casas, W. A. Vache; Almayn, Toomer; High Priest, H. Hunt; Elvira, Mrs. Sloman; Peruvian Boy, Miss G. Kinloch; Orosemo, Chippendale; Alonzo, Wheatley; Blind Man, Bridges; Atalba, Lovel; Valverde, John Crocker; Sentinel, Fisher; Cora, Mrs. H. Hunt. This was the first appearance here of Vache,

Bridges, and Toomer. Julia Turnbull executed a Spanish dance after the tragedy. The prices of admission were: Boxes, \$1.00, Pit, \$.50, Gallery, 25 cts.

Charles William Macready, after an absence of sixteen years, reappeared Sept. 25 as Macbeth, W. H. Ryder being his principal support. He acted Macbeth Oct. 2-9-20-23rd and Nov. 6th; Hamlet Sept. 27th, Oct. 6, 16, 24; Richelieu Sept. 29, Oct. 5-17-28 and Nov. 2nd; Werner, for the first time in America, Oct. 4-12-19, and Nov. 4th Hamlet again; Virginius he gave Oct. 11th and Nov. 3rd; "The Lady of Lyons" Oct. 13; Othello Oct. 18 and Nov. 1st. He played Iago Nov. 7th, to Ryder's Othello, and closed his engagement 8th with Macbeth, with Charlotte Cushman as Lady Macbeth. Edwin Forrest acted Richelieu Oct. 30th, and during his engagement was also seen as Claude Melnotte, Othello, Hamlet, Macbeth, Metamora, Spartacus, and Lear. J. B. Booth reappeared Nov. 11th as Richard III. and in "Julius Cæsar" on the 13th, he played Cassius, with Barry as Julius Cæsar; Wheatley, Marc Antony; Wallack, Brutus; and Mrs. Slocum as Portia. "Othello" was given the 14th, Booth as Iago and Wallack as the Moor. "Douglas" the 16th with Booth as Glenalvon, Wallack as Young Norval; and on the 17th he was seen as Sir Giles Overreach.

Ole Bull, the world-famous violinist, made his American début here Nov. 25th. Macready reappeared in "The Bridal" Dec. 6th, in "Werner" 7th-12th; Benedick 8th; "Richelieu" 13th. Macready acted Benedick for the first time in New York, with Charlotte Cushman as Beatrice; "Marino Faliero" was done here 15th, for the first time in New York; "The Man of the World" was given 20th, and Gen. Tom Thumb appeared in living statuary. Mons. Vieuxtemps the violoncellist first appeared here 27th; "Old Parr" was acted 28th, and J. B. Booth repeated his Sir Giles Overreach Jan. 1st, 1844. The theatre then closed until March 6, when "The Bohemians, or The Mysteries of Crime," was presented. Booth reappeared March 11th as Reuben Glenroy in "Town and Country," and during his stay acted Richard III. and Sir Giles Overreach. "Fortunio and His Seven Gifted Servants" was given for the first time in America April 16th, with Mrs. H. Hunt as Fortunio. "The Olympia Revels" was done 29th; "The Young Scamp" May 2nd, with Mrs. Hunt as Joseph. The opera of "Anne Boleyn" was sung in New York May 6th, Miss Coad as Mark Smeyton, and Seguin as Henry VIII. Macready acted Hamlet 13th, and Shylock 21st, for the first time in New York. He closed with "The Bridal" Nov. 3rd. "Fair One with the Golden Locks" was presented May 22nd, 1844, for the first time. Macready acted Iago 31, first time in this city, to Ryder's Othello. "City Wives" was given the same date, for the first time in America.

James R. Anderson made his American début here Sept. 2nd, as

Othello; on the 3rd he was seen as Hamlet, with Miss Maywood as Ophelia, and John Dyott as the Ghost; Anderson acted Benedick 4th, with Clara Ellis as Beatrice. He afterwards played Richard III., Claude Melnotte, Coriolanus, The Stranger, and Macbeth. "Gissippus, or the Heart's Sacrifice" was given here for the first time in America Sept. 13th, by Anderson for his benefit, and on that occasion he also played Delaval in the farce of "Matrimony." Mr. Anderson revisited this country in 1848, and appeared at the old Broadway Theatre, March 20th, as Othello. His third visit here was in 1853, and he opened at the Broadway, Oct. 24th. He came again in 1856, when he played in November at Wallack's at Broadway and Broome St., supported by Agnes Ellsworthy. His last visit to this country was in 1858. He arrived here in October, and opened in St. Louis, Mo., Oct. 20, for two weeks. He then made a starring tour through the South and West. He played in San Francisco, Cal., for four weeks, opening March 23, 1859. He sailed for England April 11th, 1860, and died in London, England, March 3rd, 1895.

Clara Ellis first acted in this city Sept. 2nd as Desdemona to Anderson's Othello. After long and arduous struggles in Philadelphia and Boston, Miss Ellis found an engagement at the Richmond Hill Theatre in this city. In 1848, after a final engagement at Castle Garden, she returned to England in 1848, and died there in 1850.

John Dyott was brought to this country by Edmund Simpson to fill the place left vacant by the death of Mr. Abbott. He made his debut September 2nd, 1844, as Iago, to James Anderson's Othello. He was the original American representative of Clarence in "Wine Works Wonders." When "Antony and Cleopatra" was first produced in this country Dyott acted Octavius Cæsar, to the Marc Antony of George Vandenhoff and the Octavia of Miss Elizabeth Crocker, afterwards Mrs. D. P. Bowers. Dyott played Proteus in "The Two Gentlemen of Verona," to the Valentine of Charles Kean, and the Julia of Mrs. Charles Kean. In June, 1846, he played Richmond for three weeks, to the Richard of Charles Kean. In the summer of 1847, he appeared at the Bowery Theatre. Dec. 17, 1847, he appeared at Palmo's Opera House and remained there three weeks. He played Iago to Forrest's Othello at the Broadway Theatre in August, 1848, and at this house he was one of the Macduffs on the night of the Astor Place Opera House riot. He made his final appearance on the stage at Pike's (now the Grand) Opera House, this city, May 26, 1868. He died at New Rochelle, N. Y., Nov. 22, 1876.

Mrs. Emma Skerrett made her American bow Sept. 13th as Clara in "Matrimony;" "Dominique the Deserter" was seen for the first time in America on the 14th, with George Skerrett (his Ameri-

can début) in the title rôle. Macready reappeared 16th in "Hamlet;" "Werner" 19th; "Richard III." 20th; "The Bridal" 23rd; "Othello" 24th; "The Stranger" 26th; and for his last appearance, 27th, in "King Lear." Charlotte Cushman was in the support. Mrs. J. B. Booth, Jr., known then as Clementina De-Bar, acted the Fool in "King Lear." Macready's last appearance in America was at the Astor Place Opera House in 1849. For particulars of this engagement see the history of the Astor Place Opera House. His last appearance on the stage was Feb. 26th, 1851, at Drury Lane Theatre, London, England. He died at Cheltenham, England, April 27, 1873.

Henrietta Dyott, wife of John Dyott, made her American début Sept. 14th, 1844, as Rose in "Is He Jealous?" She was the original Lady Clutterbuck in "Used Up" in America, Jan. 9th, 1845. When Thomas S. Hamblin opened this theatre in 1848, Mrs. Dyott was one of the company. She retired from the stage in 1853, and died at New Rochelle, N. Y., Oct. 17, 1876. A spectacle called "The Enchanted Horse" was presented for the first time on any stage Sept. 30th; W. H. Crisp's American début occurred the 30th, when he appeared as Jeremy Diddler in "Raising the Wind." The burlesque "A Lad in the Wonderful Lamp" was given for the first time Oct. 7th; "Grist to the Mill" 18th; also a new play, "Millionaire, or the Scottish Gold Mines," 22nd, for the first time; "The Rights of Woman" 29th, first time; "Tam O'Shanter, or Alloway Kirk," Nov. 4th, first time in America; and "Inheritance, or the Heir of Rossville" 8th, for the first time. Anderson reappeared 11th, as Hamlet; 15th in the "Patrician's Daughter," and 22nd in "The Elder Brother."

"The Bohemian Girl" was first heard in America, Nov. 25, 1844, and with this cast:

Thaddeus, Frazer; Count Arnheim, A. Andrews; Florestien, S. Pearson; Arline, Mrs. Seguin; Devilshoof, Seguin; Gypsy Queen, Mrs. Knight. The principal dancers were Julia Turnbull, Mons. Martin, Miss St. Clair, and Miss Cohen. Andrews' real name was Isaacs; he became a landscape painter and returned to Europe.

"Don Cæsar De Bazan" was first seen here (and at the old Bowery Theatre the same night) Dec. 16th, 1844. The cast at the Park Theatre was this: Crocker, Don Cæsar; John Dyott, Don José; W. H. Crisp, Charles II.; Fisher, the Marquis; Mrs. Skerrett, Lazarillo; Clara Ellis, Maritana; and Mrs. Barry as the Countess. Thomas De Walden's American début was made Dec. 20th as Belmour in "Is He Jealous?" James Anderson acted Claude Melnotte 24th and "The Elder Brother" 27th; "The Christmas Carol" was seen 25th; "Wilful Murder" 30th. "George Barnwell" was revived Jan. 1st, 1845, and, for the first time here, the military drama "Austerlitz, or Love and Honor."

Boucicault's comedy "Old Heads and Young Hearts" had its first representation in America at this theatre Jan. 6th, 1845, and at the Bowery Theatre on the same night, there being a great rivalry between the two houses. They were both very anxious to give the first representation of the piece. The cast at the Park Theatre was:

Earl of Pompion . . .	De Walden	Bob	Mr. Skerrett
Lord Charles Roebuck . .	Mr. Dyott	Stripe	Mr. Anderson
Colonel Rocket	Mr. Fisher	Countess	Mrs. Barry
Littleton Coke	W. H. Crisp	Lady Alice Hawthorne . .	Clara Ellis
Tom Coke	Mr. Barry	Kate Rockett	Mrs. Abbott
Jesse Rural	Chippendale		

The comedy of "Used Up" was played here for the first time in America on Jan. 9, with W. H. Crisp as Sir Charles Coldstream.

The Theatre closed Jan. 18th, and reopened March 12th with Buckstone's melodrama "Green Bushes," given for the first time in America, with this admirable cast: Conner O'Kennedy, Dyott; Geo. O'Kennedy, Barry; Wild Murtagh, Fisher; Jack Gong, Chippendale; Geraldine, Mrs. Abbott; Nelly O'Neill, Mrs. Knight; D'Artois, Crocker; Grinnidge, Skerrett; Dennis, De Walden; Miami, Miss C. Ellis; Tigertail, Mrs. Davenall; Meg, Mrs. Barry. On March 24 "Fashion," by Anna Cora Mowatt, was presented for the first time on any stage, with this cast:

Adam Trueman	Chippendale	Millinette	Mrs. Dyott
Snobson	Fisher	Prudence	Mrs. Knight
Mr. Tiffany	Barry	Count	Crisp
Twinkle	DeWalden	Col. Howard	Dyott
Zeke	Skerrett	Seraphina	Kate Horn
Mrs. Tiffany	Mrs. Barry		

This comedy was played to crowded houses for three weeks. On June 13 of the same year, Anna Cora Mowatt made her début as an actress at this theatre, as Pauline in "The Lady of Lyons." She took her final leave of the stage at Niblo's Garden June 3, 1854, in the same character. The receipts that night were \$6,000. On June 7, 1854, she was married to William F. Ritchie. She died at Twickenham, near London, Eng., July 29, 1870.

James Anderson acted Coriolanus April 14th, Macbeth 19th, Shylock 30th, and in "Elder Brother" 31st. "Time Works Wonders" had its first production in America, and the following was the cast: Goldthumb, Placide; Sir Oliver Norman, Barry; Clarence Norman, Dyott; Felix Goldthumb, Crisp; Florentine, Mrs. Abbott; Bessy Tulip, Mrs. Skerrett; Mrs. Goldthumb, Mrs. Barry; Truffles, Fisher; Bantom, Skerrett; Olive, Fleming; Jugby, De Walden; Miss Tucker, Miss Vernon; Chicken, Mrs. Knight. The season closed June 14th and reopened Aug. 14th with "The Lady of Lyons" and "A Roland for an Oliver." Miss Mowatt was the

Pauline, and Charles Bass, his American début, the Col. Damas. Fanny Gordon made her American début 21 as Mrs. Trictrac, and Mrs. Emily Bland made her first appearance in America 30th as Pauline. Mr. and Mrs. Charles Kean were seen in "The Gamester" Sept. 1st; George H. Andrews first acted in New York as Luke in "Luke the Laborer." He died in this city April 7th, 1866. The Keans appeared again Oct. 17th in "Follies of a Night." James E. Murdoch came 21st, as Hamlet; "The Sheriff of the County" had its first hearing here Nov. 3rd; "The Bride of Lammermoor" was seen for the first time in America Nov. 17th, with this cast: Col. Ashton, Brough; Edgar, Gardner; Arthur, S. Pearson; Norman, J. Pearson; Raymond, Miss Delcy; Lucy, Miss Wilkins.

Miss Elizabeth Crocker, afterwards Mrs. D. P. Bowers, first appeared on the stage Dec. 3rd, as Amanthis in "The Child of Nature." In March, 1847, she was married to David P. Bowers, an actor, who died in 1857. She shortly after married Dr. Brown. She visited Europe in 1861, and appeared in September at Sadlers Wells Theatre, London, as Julia in "The Hunchback." She soon afterwards became leading lady at the Lyceum Theatre, London. She returned to America in 1863, and died in Washington, D. C. Nov. 6th, 1895. "Amilie," music by W. Rooke, Libretto by J. Haines, was first sung at this theatre Dec. 29th; "Remorse, or the Paternal Malediction," was played Jan. 1st, 1846; the Keans reappeared in "Richard III." on the 7th; "Griselle, or The Willies" was seen Feb. 2nd; "Violet," for the first time here, 5th. "The Cricket on the Hearth" was seen 21st, and "Every Man in His Humor" March 6th, for the first time in America, cast in part thus: Kitely, G. Vandenhoff; Rainworm, Charles Bass; Young Knowell, John Dyott.

The opera of "Don Pasquale" was given here, for the first time in English 9th. On the same date Dan Marble acted "Sam Patch in France;" "Hue and Cry" was the bill the 11th; "The Backwoodsman, or The Gamecock of the Wilderness" was seen, for the first time here, 12th; and "The Brewer of Preston," also a play new to America, was produced April 23rd. "Antony and Cleopatra" was presented, for the first time in America, April 27th, with this distribution of parts: Marc Antony, Geo. Vandenhoff; Octavius Cæsar, Dyott; Enobarbus, Bland; Agrippa, Anderson; Mardian, De Walden; Iras, Flynn; Cleopatra, Mrs. Bland; Ventidius, Barry; Scaurus, Povey; Dolabella, Crocker; Alexus, Vache; High Priest, Boulard; Octavia, Miss Crocker; Charmian, Gordon. Anna Cora Mowatt appeared May 4th as King Charles in "Faint Heart Never Won Fair Lady." This was the lady's first appearance in male attire. The Keans began another engagement May 25th and closed June 9th. Mrs. Henry Hunt, afterwards Mrs. John Drew, during the same month acted Constance in "The Love Chase," and Joseph in "The Young Scamp." The season closed July 4th and the theatre reopened Aug.

17th, 1846, with the American début of John Collins, the Irish comedian and vocalist, in "The Nervous Man" and "Teddy the Tiler."

James Stark and Mrs. Sutherland made their début here 18th; the Keans played the "Gamester" the 30th; Anna Cora Mowatt acted Juliet, to E. L. Davenport's Romeo, the 26th. This was Davenport's first appearance at this theatre. The Keans returned Oct. 5th, in "The Jealous Wife." "The Two Gentlemen of Verona" was done, for the first time in America, on the 6th. This is a selection from the cast: Valentine, C. Kean; Duke of Milan, Stark; Thurio, A. Andrews; Sylvia, Mrs. Abbott; Proteus, Dyott; Antonio, D. Anderson; Speed, Fisher; Launce, Bass; Julia, Mrs. C. Kean; Lucetta, Mrs. Dyott. The Keans produced "The Wife's Secret," for the first time in America, the 12th. J. R. Anderson acted "King of the Commons" 19th, for first time here. F. S. Chanfrau played Laertes, to Anderson's Hamlet, on the 24th. "The Robbers" was given the 26th, Anderson acting Charles de Moor. Susan and Kate Denin appeared the 27th in "The Wandering Boys." The Keans returned Nov. 9th, and produced "King John" with this distribution of parts: King John, C. Kean; Falconbridge, G. Vandenhoff; King Philip, Barry; Lewis the Dauphin, Stark; Archduke of Austria, S. Pearson; Robert Falconbridge, Fisher; Cardinal, C. Bass; Hubert, Dyott; Earl of Salisbury, F. S. Chanfrau; Prince Arthur, Susan Denin; Prince Henry, Mrs. Sutherland; Lady Constance, Mrs. C. Kean; Queen Elinor, Mrs. Abbott; Lady Falconbridge, Miss Gordon; Blanche of Castile, Miss Horn.

The Viennoise dancers made their American début Dec. 4th. Ada Stetson first appeared in America Jan. 26th, 1847, acting Juliet to Mrs. Henry Hunt's Romeo. Ciocca, Mantin, and Morra, dancers, were seen for the first time in America Feb. 1st; "Look Before You Leap" had its first hearing here 3rd; Edwin Forrest returned March 22nd, as Richelieu and Othello 23rd, with Geo. J. Jamieson as Iago. "Ernestine" was produced for the first time April 7th; "Wissmuth & Co., or The Noble and the Merchant," also a play new to the stage, was given the 13th. Italian opera was heard 15th, when "Ernani" had its first representation in this city. Mlle. Blangy, the dancer, first appeared here 20th. The season closed June 7th, and the theatre reopened Aug. 4th, with Donizetti's "Linda di Chamounix," sung in English, with Mme. Anna Bishop, her American début, as Linda; Antonio, Brough; Vicomte di Sirval, Frazer; Magdalene, Mrs. Knight; Paola, Barry; Pierrot, Mrs. Bailey; and Franchette, Miss Flynn. James R. Anderson reappeared 18th in "Hamlet." The cast was:

Hamlet	James R. Anderson	Osric	A. Andrews
King	James Stark	First Gravedigger . .	George Andrews
Laertes	F. S. Chanfrau	Queen	Mrs. Abbott
Polonius	Charles Bass	Ôphelia	Mrs. Hunt (Mrs. Drew)
Ghost	John Dyott		

He acted *Macbeth* 19, with Mrs. W. G. Jones as Lady Macbeth; John Dyott, Macduff. Edwin Forrest opened 31 in "*King Lear*;" Anna Cora Mowatt appeared, supported by E. L. Davenport, Sept. 23rd, in "*Love*;" "*Armand, or the Child of the People*," was acted 27th, for the first time at this theatre, with the following cast: Armand, E. L. Davenport; Duc de Richelieu, Barry; Dame Babette, Mrs. Vernon; King Louis XIII., Hield; Victor, Susan Denin; Jacqueline, Kate Horn; Blanche, Anna Cora Mowatt. This play was originally produced in England by Miss Mowatt, Jan. 18th, 1849, but the title was changed to "*Armand, or Peer and Peasant*." Eliza Brienti first appeared here Oct. 4th, as Leonora in an English version of Donizetti's "*La Favorita*."

J. H. Hackett's last appearance at this house was on Oct. 16th, as Mons. Mallet in the farce of that name, and O'Callaghan in "*His Last Legs*." Edwin Forrest acted "*Metamora*" 27th. His last appearance at this house occurred the 28th, when he appeared as Spartacus in "*The Gladiator*." Mme. G. A. Macfarren made her American debut Oct. 30, as Maffio Orsini in Donizetti's opera, "*Lucrezia Borgia*." "*The Maid of Artois*" was sung, for the first time in America, Nov. 5th, with this cast: Chateaux Vieux, A. Giubiler; Jules de Montagnon, Reeves; Isoline, Anna Bishop; Coralie, Mrs. Frary; Ninka, Mme. Boulard. Charles Dibdin Pitt made his American debut Nov. 8th, as Hamlet; "*Cavalier, or England in 1640*," was seen the 10th, for the first time; "*The Bottle*" was produced 15th; and the season closed Dec. 17th.

Rufus Welch opened a circus season here Feb. 1st, 1848. In the organization were E. M. Dickenson, Master W. Kingcade, McFarland, Mme. Louisa Howard, John Nathans, G. Hoyt, E. Woods, J. Glenroy, Chas. J. Rogers, Mme. Hazard, T. V. Turner, the three Misses Wells, and J. G. Cady. After being closed for a few weeks, the theatre was reopened March 1st, with J. B. Booth as Richard III. and the farce "*The Irish Lion*," with Mr. and Mrs. John Brougham in the latter. The prices of admission were 50 cts. to all parts of the house. The "*Apostate*," and, for the first time at this house, a burlesque on "*Metamora*," on March 6th. Booth acted *Lear* 8th, Mrs. W. G. Jones being the Cordelia; Mrs. John Dyott, Regan; John Dyott, Edgar; James Stark, Edmund; and Mrs. Abbott, Goneril. For Forbes' benefit, Booth acted Jerry Sneak in the farce "*The Mayor of Garratt*." Booth's last appearance was as Bertram, on the 9th. The prices were again reduced on the 10th, pit tickets being 25 cts. "*Asmodeus, or Le Diable Boiteux*," a ballet, was presented for the first time 15th. The theatre was closed March 16th, but the doors were thrown open again May 22nd, when the Viennoise children reappeared. The season again closed June 5th. Thos. S. Hamblin next essayed the management of the Park, but unsuccessfully. He remodelled it at a cost of about \$30,000, and opened, with "*Hamlet*,"

Sept. 4th, 1848: Hamlet, T. S. Hamblin; Polonius, Bellamy; Horatio, A. Andrews; Rosencrantz, W. H. Hamilton; First Grave-digger, W. B. Chapman; Ophelia, Mary Taylor; King, E. L. Tilton; Laertes, C. Walcot; Ghost, Hield; Queen, Miss Winstanley. Rose Telbin made her début in America the same evening, as Matilda in the comediotta "Ladies Beware." Charles Moorhouse first appeared in this city Sept. 5th, as Numitorius in "Virginius." Another reduction in the prices of admission occurred Sept. 11th: boxes, 75 cts.; second tier, 50 cts.; third tier, 25 cts.; pit, 37½ cts.; gallery, 12½ cts.

Mons. and Mme. Monplaisir first appeared here 18th; Mr. and Mrs. John Gilbert made their début 30th, in "The Rivals;" Maurice Power, son of Tyrone Power, first appeared in America Oct. 30th, as Sir Patrick O'Plenipo in "The Irish Ambassador," and "Teddy the Tiler." He died at Bath, England, Sept. 21st, 1849. "Edith, or Dealings with the Firm of Dombey & Son," was played Nov. 13th, for the first time on any stage. Mrs. Shaw acted Constance in "The Love Chase," 24th. During Simpson's long management of this house he introduced nearly all the European stars to this country. While playing Faustus, in 1828, he broke one of his legs. At the same time Mr. Barry broke an arm, and Mrs. Barry a leg. Simpson's first appearance in America was at this house, as Harry Dornton in "The Road to Ruin," Oct. 22, 1809. In 1833 he retired from the stage direction and confined himself to management, although he would occasionally appear for a benefit. He had one himself Sept. 27, 1838, when the receipts were \$3,371.50. He had as volunteers, Mme. Vestris, Mme. Caradori Allan, Ellen Tree, Josephine Clifton, Charles Mathews, Thomas Barry, Tyrone Power, William Brough, J. S. Browne, Mrs. Richardson, T. Placide, Peter Richings, J. Fisher, Chippendale, William Wheatley, and Mrs. Wheatley. He had the best benefits ever realized at this theatre. His last appearance as an actor was as Dazzle in "London Assurance," in 1841. He died in this city, July 31, 1848. A benefit was given for his widow and family Dec. 7, 1848, and the amount cleared was \$4,739.75. The performance consisted of "The School for Scandal":

Sir Peter	Thos. Placide	Maria	Mary Taylor
Joseph	Thos. Barry	Oliver	W. E. Burton
Careless (with song)	C. Walcot	Charles	G. H. Barrett
Sir Benjamin	Peter Richings	Crabtree	W. R. Blake
Snake	Morehouse	Mrs. Candour	Mrs. Winstanley
Moses	Povey	Lady Sneerwell . . .	Mrs. Gilbert
Lady Teazle	Mrs. Shaw		

Walter Sconcia then gave several musical pieces, Mme. and Mons. Monplaisir danced, and W. B. Chapman sang a comic song.

Mr. Hamblin presented "Richard III." Dec. 11, that play being the last Shakesperian drama performed here, as on Dec. 16, 1848,

the theatre was destroyed by fire. M. Monplaisir took his benefit on the night of the 15th, and his wife's benefit was to have followed on the evening of the 16th; but just before opening the doors to the public, a file of playbills hanging at the prompter's entrance to the stage was accidentally blown or brushed against a burning gas jet and in an instant the entire wing was in a blaze. In a little over an hour afterward the interior of the theatre was reduced to ashes. Mr. Hamblin's loss was about \$25,000.

Thus passed away the most celebrated of the early American theatres, the only remembrance of its former position being the name of Theatre Alley, which still attaches to the narrow lane between Ann and Beekman Streets. This theatre received a death blow in the erection of the Broadway Theatre in 1846, under the auspices of Col. Mann; and Mr. Simpson was left, in his old age, to see all his efforts eclipsed by the enterprise of a single individual, who was totally unacquainted with the drama and the stage. Many years before the Park ceased to exist, it became the property of John Jacob Astor and Mr. Beekman. Simpson & Price, and Edmund Simpson, had paid an aggregate rent of upwards of \$500,000. For a long time they paid an annual rental of \$22,000; and were obliged to keep in one of the banks a certified deposit to that amount, by way of security.

While workmen were engaged in clearing away the ruins of this theatre in 1852, they found, on removing the superstructure, the foundation stone of the old house. It was a plain brown stone slab, bearing the following inscription:

THE CORNER STONE OF THIS
THEATRE

Was laid on the 5th day of May,
1795.

Jacob Martin, William Henderson, Carlile Pollock, *Commissioners*; Lewis Hallam, John Hodgkinson, *Managers*.

The stone was presented to Edward Windust, proprietor of a restaurant a few doors west of the site on which the Old Park stood, who inserted it in the wall of his establishment as a monument of the past and a memento for the future chronologist to ponder over. In one end of the slab Mr. Windust has inserted the following inscription:

TAKEN FROM THE RUINS OF THE
PARK THEATRE

Which was destroyed by fire
Dec. 18, 1848.

MOUNT VERNON GARDENS

ALMOST the first summer theatre in this city was the Mount Vernon Garden Theatre. For some years previous to the opening of this place there was a favorite resort, called the Mount Vernon Gardens, at the northwest corner of Broadway and Leonard Street. The proprietor was Joseph Corrie, who had formerly been a French cook to an officer in the British army. The Park Theatre being closed during a greater portion of the summer, and the public being deprived of theatrical representation, he concluded that there was money in a summer theatre, and fitted up a small stage in the gardens, engaged a portion of the Park Theatre company, and opened July 19, 1800, with "Miss in her Teens, or the Medley of Lovers": Capt. Flash, Mr. Jefferson; Captain Lovelit, Mr. Hallam; Puff, Mr. Hogg; Jasper, Mr. Fox; Fribble, Mr. Martin; Tag, (with a song), Mrs. Seymour; Biddy Bellair (with a song), Miss Brett. Tickets of admission were 4s. and performance commenced at 9 P. M. precisely.

THE GROVE THEATRE

A SMALL house situated in Bedloe Street (now Madison Street, east of Catharine), called "The Grove Theatre," was opened March 9, 1804. Among the members of the company were Frederick Wheatley and his wife (the parents of William Wheatley), Messrs. McGinnis, Parsons, Bates, Bland, Burrows, and Burd, Mrs. Gordon, Mrs. McGinnis, and Miss White. Mrs. Wheatley, then known as Miss Ross, here made her first appearance. She afterward became a favorite actress. The Grove Theatre deserved and received little encouragement, and remained open only a short time. After being closed for several months, it was reopened on the evening of Dec. 4, 1804, and among its performers was Mr. Turnbull, who had made his *début* at the Park in 1802. The company was considered a pretty good one in its time, yet not one member of it is remembered to-day.

T. Abthorpe Cooper acted Pierre in "Venice Preserved" on Feb. 1, 1805; "The Honeymoon" was first acted in America at this house May 29th. William Twaits first played in this city at the Grove Theatre June 21st, as Caleb Quotem in "The Review." This ill-fated house closed shortly afterwards.

SCUDDER'S & BARNUM'S MUSEUMS.

SCUDDER'S Museum was in an old two-story building, once the Almshouse of the city. It was of brick, painted yellow, with wooden portico, and was situated on the south side of Chambers Street, the site now occupied by what is called the "New Court House." Dr. Scudder opened it as the American Museum in 1810. There were on exhibition glass cases of stuffed animals, a live anaconda, a tame alligator, and a gallery of paintings, said to be national portraits. There was also a small room where lectures on various subjects were given. John Scudder devoted his life to the Museum, and acquired a competency from it.

On Dec. 27, 1841, the contents of the Museum were purchased by P. T. Barnum, who removed them to the building at the corner of Broadway and Ann Street. Barnum agreed to pay \$12,000 in seven equal instalments, and so economical was he that in less than one year he paid every cent of the sum. One of his first successes was the "Fejee Mermaid," in August, 1842. Jan. 2, 1843, he purchased the collection of the New York (known as Peale's) Museum, which he removed to his establishment. He introduced to the public in December, 1842, Charles S. Stratton, the dwarf, afterwards known as General Tom Thumb. Stratton was a native of Bridgeport, Ct., and at the time Mr. Barnum found him he was five years of age. Mr. Barnum secured him for four weeks at a salary of \$3 and board for himself and mother. He was advertised as eleven years of age. At the end of four weeks he was paid \$7 a week. Barnum had what was termed a "Moral Lecture Room," where dramatic performances were given. In 1844, the company consisted of Caroline Chapman, Mrs. Phillips, George Chapman, Maria Barton, Great Western (father of Lucille and Helen Western), John Dunn, Barney Williams, Billy Whitlock, Luke West, the Martinetti Family, and others. Wm. B. Harrison, the extemporaneous singer, appeared during this season. In 1848 Mr. Barnum bought the collection of the Chinese Museum, Philadelphia, and added it to his attractions.

William R. Goodall made his first appearance in New York at this house in June, 1850, as Edward Middleton in "The Drunkard." He was one of the most brilliant and natural actors America ever saw. He was of medium height, athletic mould, with a head and face of classical beauty. His voice was singularly powerful, and at the same time one of the most musical ever given to man. He had too many friends, however, and gave himself up to dissipation, ceased to study, depended solely upon his fine instincts to produce those effects which, in men less prodigally gifted, can only be

attained by days and nights of toil. He died in Philadelphia Jan. 13, 1856.

Emily Mestayer was leading lady during the seasons of 1851-2-3. When "The Old Folks at Home" was produced, she made a hit by her singing of the song of that name.

"Major Jones' Courtship" was produced here during the season of 1851. This same play was presented at the Museum 537 Broadway (occupied by Mr. Barnum after the destruction of the Broadway and Ann Street establishment), under the title of "Major Jones' Christmas Present." The season of 1852-3 commenced Aug. 30, with John Greenwood as assistant manager and C. W. Clarke director of amusements. The "local, moral prize drama," entitled "The Orphan's Dream," was presented. Emily Mestayer delivered an opening address. The company was as follows: C. W. Clarke, T. Hadaway, J. Henkins, A. Andrews, Sefton Parry, Chas. Warwick, Sylvester Bleecker, Martin G. Clark, Jas. Conner, Charles Van Klecker, Livingston, Pierrepont, Wm. Marden, Whitman, Simpson, Thomason, the Misses E. Mestayer, M. Augustin, Mortimer (now Mrs. Louisa Eldridge), Granice, Gladstone, Alderman, Marshall, Morton, Goldthwaite, Colevolini, Jackson, Kate and Ellen Adair, Dodge, and La Petite Taglioni.

April 25 H. F. Daly made his first appearance in his native city, for the benefit of C. W. Clarke. He acted Master Walter in "The Hunchback." Emily Mestayer acted Julia for the first time; Kate Horn Buckland played Helen, and T. Hadaway, Fathom.

H. J. Conway's version of "Uncle Tom's Cabin" was produced here Nov. 7, 1853, with this cast:

Mr. Shelby	Sylves'r Bleecker	Manning	Miss Brown
Geo. Shelby (1st act) .	Sallie Bishop	Lotty	Miss Wilson
Geo. Shelby (5th act)	Geo. C. Charles	Haley	Wentworth
Tom Looker	Mr. Charles	Sambo	G. Clarke
Peter	Master Smith	William	Jenkins
Uncle Tom	J. L. Munroe	Adolph	A. Andrews
Drover John	F. A. Munroe	Marks	Harry Cunningham
Sam	Thompson	Mrs. Shelby . . .	Mrs. J. L. Munroe
Legree	H. F. Daly	Wilson	Mr. Simpson
Penetrate Partysides .	Thos. Hadaway	Landlord	Mr. George
Pompey	W. Cunningham	Andy	Geo. Clark
Augustine St. Clair . .	C. W. Clarke	Skeggs	Mr. Henry
Eliza	Emily Mestayer	Geo. Harris . . .	G. C. Howard
Aunt Vermont	Rowena Granice	Aunt Chloe . . .	Mrs. Burroughs
Topsy	Mary Ann Charles	Eva	Miss Chiarini
Dinah	Miss Burroughs	Clara	Miss Hall
Rose	Miss Flynn		

The gentleman billed as "Simpson," and who played Wilson, afterwards became famous as Dan Setchell. After Howard retired from the cast, Corson W. Clarke "doubled" George Harris with

St. Clair until relieved by Milnes Levick, Dec. 6, 1853. "Katy, the Hot Corn Girl, or Life Scenes in New York," was produced at the matinee Feb. 27th, 1854, for the first time. Adjoining the Museum was the building recently occupied by the Chemical Bank. On the site of this, Barnum built a Lecture Hall.

The season of 1855-6 commenced Sept. 3rd: C. W. Clarke, Thos. A. Hadaway, Milnes Levick, James W. Lingard, Cunningham, G. Clarke, J. J. McClosky, Sylvester Bleecker, Emily Mestayer, Miss Jackson, Mrs. Radinski, Miss Wilson, Misses Alderman, Orient, Hardcastle, Watson, Cristine, Everett, Winter; Mesdames Lingard, R. G. France, Burroughs, Parry, Palmer, Britman, Martin, and Bruce; Messrs. Bridgeman, E. L. Taylor, Whitmore, Warner, Sternes, Harris, France, Geo. Lingard, James Conner, Knowlton, St. John, Gladstone, and Gates were of the company. The opening plays were "Quite at Home" and "The Wandering Minstrel" for the afternoon, and "Wild Oats" for the night. Tom Taylor's "Still Waters Run Deep" had its first representation in America here Sept. 10th. This was the cast: John Mildmay, C. W. Clarke; Mrs. Mildmay, Emily Mestayer; Mrs. Sternhold, Mrs. France; Capt. Hawksley, E. F. Taylor; Potter, Bridgeman. "Too Much for Good Nature," for the first time in America, was given the afternoon of Sept. 17th; "Only a Ha'penny" afternoon 24th, also for the first time in America; "Mary Morton, or The Shirt Sewers" (a prize drama) was given for the first time Oct. 11th; and Mrs. Frank Drew appeared Jan. 28th, 1856, in "Satan in Paris." "Twenty Minutes with a Tiger" was offered Feb. 18th for the first time; Mrs. Milnes Levick made her first appearance on any stage Feb. 25th in "Who Speaks First?" "Foundling of the Forest" was done March 10th, and Thomas Hadaway and Mrs. Radinski sang duets and several comic songs. "Aladdin" was the bill March 17th, Mrs. Frank Drew being the hero; "Fashion and Famine" was played April 14th, with Cordelia Howard as Julia. The daily entrance of Mlle. Eloise and Mr. White into a den of performing lions was one of the great attractions of the season.

"Uncle Tom's Cabin" was repeated April 21st, with Mr. and Mrs. G. C. Howard and Cordelia Howard in the cast; C. W. Clarke took a benefit May 12th. Kate Saxon made her bow 19th in "A Morning Call" and "Good for Nothing;" "The Lamplighter" was presented May 26th for the first time; and the military drama "New York Patriots, or the Battle of Saratoga," with Continental uniforms and a considerable outlay for scenery, was produced on June 2nd. The Season 1856-7 opened Sept. 1st. Lionel Goldschmid appeared at the matinees in his entertainment "At Home and Abroad;" "Money" was acted in the evening with C. W. Clarke as Evelyn; Emily Mestayer, Clara; Thos. Hadaway, Graves;

Bridgeman, Sir John Vesey; Milnes Levick, Sir Frederick Blount; and Mrs. France as Lady Franklin; "Jessie Vere, or the Return of the Wanderer" was produced Sept. 29th for the first time here; General Tom Thumb reappeared Oct. 6th; "Dred, or The Dismal Swamp," dramatized from Mrs. Stowe's novel, was presented on Oct. 20th; "Camille" Nov. 24th; "Retribution" Dec. 15th; "Cinderella" 22nd, with C. W. Clarke as the Prince; Thos. Hadaway, Pedro; Milnes Levick, Dandini; Emily Mestayer, Cinderella; and Mrs. Radinski as Thisbe.

A new season opened Jan. 12, 1857, with C. W. Clarke, T. Hadaway, Bridgman, Levick, Geo. and James W. Lingard, W. J. Herbert, E. F. Taylor, Mesdames Palmer, Lingard, Radinski, France, and Louisa Eldridge, Misses Burroughs, Mawl, Wilson, Pelham, Orton, and Emily Mestayer. Sylvester Bleeker was prompter; C. W. Clarke director of amusements. "The Bear Hunters" was given for the first time 19th; "Gotham, or Daylight and Gaslight," also a new play, was acted Feb. 2nd; "Ruth Oakley" had its first hearing in America March 2nd; and "Double Faced People," also for the first time in this country, March 23rd. Mr. and Mrs. E. L. Davenport appeared as Master Walter and Julia in "The Hunchback" April 6th; "The Wicked Wife," another new play, was given for the first time April 13; "Neighbor Jackwood," May 13, was presented for the first time; "Fraud and its Victims" was seen June 8th; "Sybil's Cave" was played for the first time in America June 22nd, and White's "Serenaders" came July 13th. Miss Williams, styling herself the "Welsh Nightingale," first appeared in America Sept. 14th in a monologue entertainment, in which she acted twelve different characters and sang seventeen songs. The Carri Family of gymnasts were seen here Oct. 12th.

The regular season opened Nov. 2nd with Mesdames Charles Howard (afterwards Mrs. Harry Watkins), H. Grattan, H. Ryner, and Fitzgerald, Misses Melissa, Sallie Partington, Kate Conner, E. Robinson, Milly Sackett, Messrs. Harry Watkins, Frank Hardenbergh, Harry Ryner, E. T. Taylor, James Conner, Bridgman, J. R. Spackman. Harry Watkins was director of amusements. "A Mother's Prayer" was acted on the opening night; "The Rich of New York" was given for the first time Dec. 14th; "Valentine and Orson, or The Wild Man of the Woods," the 28th, and ran for two weeks; "The Pioneer Patriot," a border drama by Harry Watkins, was given Jan. 18th, 1858, for the first time on any stage. This drama was a prodigious success, and was the first ever acted twice daily. Harry Watkins played Godfrey each evening and Wednesday and Saturday matinees. The other afternoons Frank Aiken made his first appearance in this city and played the part. The piece ran for six weeks.

"The Broken Sword" was played at the matinees week of 18th,

except Wednesday and Saturday; "The Death of Eva," a condensation of "Uncle Tom's Cabin," was seen at the matinee 23rd, and "The Page of History" the afternoon of March 3rd. Charles Carroll first acted in this city March 8th, appearing as Sir Thomas Clifford in "The Hunchback." "Joan of Arc" was given at the matinee April 5th, with Mrs. Chas. Howard as Joan; "The Heart of the World," by Harry Watkins, saw the light April 12th; "The Bride of an Evening" was played April 26th, with Sallie St. Clair as Honora, and "Her Faith, Hope, and Trials" was played in the afternoon. "Clari, or the Maid of Milan," was given 17th; "The Battle of Buena Vista" for the afternoons; "Rosalina Hubert, or the Hillside Tragedy," by John F. Poole, was seen 24th with Susan Denin in the leading rôle.

Susan Denin appeared May 3, as Young Norval in "Douglas," and, for the first time, in "Too Late for the Train." Kate Denin first acted here June 7 in "Two Loves and a Life." In the afternoons James Conner was seen as Jemmy Twitcher in "The Golden Farmer;" "Jessie Wharton, the Traitor's Daughter, or The Boy Martyrs of 1814," was given on June 14; Edwin Blanchard and his dogs commenced 14 for the afternoons; "Nick of the Woods" was acted July 6, with Harry Watkins as Roaring Ralph, and Kate Denin as Tillie Doe. The season closed July 10.

During this season Louisa Eldridge appeared, acting Nancy Strap in "The Pleasant Neighbor." She was here three seasons. She then went to Cincinnati, and for the season of 1866 was in Memphis; reappeared in this city in February, 1867, at the Olympic (Laura Keane's), as Mrs. Fairweather in "The Streets of New York," and remained there up to the termination of Leonard Grover's lease. Mrs. Eldridge was born in Philadelphia; her maiden name being Harwood. Her first appearance on the stage was at the Old Chestnut Street Theatre (Sixth and Chestnut Streets), Philadelphia, as Clementine in "Robert Macaire." The season of 1848-9 she was engaged at Peale's Museum, Philadelphia, after which she came to Barnum's Museum. She was cast for the character of Crazy Agnes in "The Drunkard." In consequence of the opposition of her father to using the family name, "Aunt Louisa" took that of Mortimer, although she had previously been known as Miss Jefferson. After a connection with the Philadelphia theatres of three seasons, she married D. W. Eldridge, a shipping merchant, and lived in retirement for five years. She returned to the stage and played at the New Bowery Theatre the season of 1859. Since that time she has been identified with the principal theatres of this city, including the Union Square, Madison Square, and Wallack's. In eccentric old women and character business, Mrs. Eldridge is "at home." Those who, like me, have had the pleasure of being on terms of intimacy with "Aunt Louisa"

— as her friends call her — will corroborate my testimony in asserting that, in addition to her many other good qualities, she possesses a heart susceptible of the most tender and humane emotions, called into instant action by the least appearance of misery or distress.

The opening of the season was not very auspicious, for the great financial panic of 1857 was then at its height. Barnum despaired. He was then in the midst of his clock and bank troubles, and could take no open part in business matters. John Greenwood, Jr., and H. D. Butler were announced as proprietors of the Museum, while Mr. Barnum was compelled to be in daily attendance at the courts. Indeed, his appearance at these places occupied so much of his time that, in answer to the judges' question as to what business he was then engaged in, he replied: "I am 'tending bar."

The Wren Juvenile Comedians appeared here in December, and the Holman Family on Jan. 24th, 1859, in an instrumental and vocal concert. The next dramatic season opened Feb. 28th, with E. F. Taylor, Chas. Hale, John Bridgman, J. W. Jamieson, J. M. Craig, Wm. O'Neill, Shirley France, L. Stevens, R. S. Meldrum, J. S. Thompson, J. C. De Forrest, Henry Stapleton, Percy Skerrett, Baker Crone, Banks Garrett, Miss C. Alford, Mesdames R. G. France, Harry Ryner, Sallie Partington, and the Misses Coburn, L. Stevens, Hattie Arnold, Julia Walby, Mary Eillert, Sarah Weinlich, Letitia George, Lydia Knight, Josephine Clarke, and Irene Acton. Billy O'Neill appeared the first week at the matinees. "Gwynette Vaughan" was done March 21st; "Our Irish Cousin" 28th; "Fashion and Famine" April 21st; and "Little Katy the Hot Corn Girl" 23rd. J. L. Wallis first acted here June 13th in "Barney the Baron." The regular season closed July 5th and a summer season began Aug. 8th, with Mesdames J. J. Prior and R. G. France, the Misses A. Hampton, H. Walby, Sallie Partington, Hannah and Adeona Gale, E. F. Taylor, Tom Hampton, Shirley France, John Bridgman, Harry Cunningham, and Geo. A. Beane in the farces.

Anna E. Dillingham's début was made on the opening night as Therese in "The Maid of Croissy." George F. MacDonald first appeared here Sept. 5th as Harry Mendon in "Rosina Meadows." "Out of the Depths" was given for the first time Oct. 3rd; "Wills and Ways, or to Make and Break" was given 24th, for the first time. Thomas H. Hadaway, who had been living in retirement for some time on his farm at Long Island, reappeared Oct. 31st (afternoon) as Paul Pry, and in the evening as Marmaduke Magog in "The Wreck Ashore." Delmon Grace began an engagement Nov. 14th as Claude Melnotte to Mrs. J. J. Prior's Pauline. "The Doom of Deville, or The Maiden's Vow," a dramatization by Geo. L. Aiken, was done for the first time, Nov. 28th. Mr.

Aiken was the "stock dramatist" for this house. He died in Jersey City, N. J., May 13th, 1876. Boucicault's "The Octoroon" was first given here Feb. 6th, 1860, and ran for six weeks. The season closed March 24th and reopened March 31st, with John Greenwood, Jr., acting manager, Delmon Grace, T. Hadaway, and the company about the same as in the previous season. J. B. Ferndon's début was made the afternoon of the 31st, as Don José in "Don Cæsar de Bazan." "Jeanie Deans," dramatized from Scott's "Heart of Midlothian," was first acted here April 2nd, with Delmon Grace as David Deans. Prof. Hutchings, the "Lightning Calculator," opened April 30th; "Dot, or the Cricket on the Hearth," was played May 7th; "Charlotte Temple" 28th; and Harry Pearson appeared June 18th in "Old Honesty."

The season of 1860-1 began Sept. 10th. E. A. Taylor was stage manager, and in the company were Joseph E. Nagle, Geo. H. Clarke, W. L. Jamieson, E. Hayland, Messrs. Bridgman, Brown, Geo. Brookes, Hadaway, Chapman, De Forrest, Mrs. R. France, Mrs. J. J. Prior, and the Misses Agnes St. Clair, F. France, and H. Alford. The opening production was "Joseph and his Brethren," followed by "Rose Elmer," "Masaniello," "The Magic Well," "Smiles and Tears, or the Lear of Private Life," "The Isle of St. Tropez," "Love and Elopement," "The Woman in White," "Gitanelli," and "The Patriot's Dream." The season closed with a benefit to E. A. Taylor, July 8, 1861. The season of 1861-2 opened Oct. 7 with E. A. Taylor as stage manager. In the company were J. E. Nagle, Hadaway, Bridgman, W. L. Jamieson, George Brookes, E. Haviland, G. H. Clarke, H. Cunningham, H. E. Chapman, Thomas, Dubois, Mrs. J. J. Prior, Mrs. R. France, Mrs. Le Brun, and the Misses C. Alford, Le Brun, Jenny Walters, Rosa France, Addie Le Brun and Harriet Walby. The initial production was "Great Expectations," dramatized from Dickens' novel of the same name by Geo. L. Aiken. This play ran until Oct. 12, when it gave way to "The Angel of Midnight." Dec. 3 "The Earl's Daughter," a new romantic drama, was presented. Dec. 24 a spectacle called "Undine, or the Spirit of the Waters," another version of "The Naiad Queen," took its place, and was followed in turn by "Sadak and Kalasrade," "Hop o' My Thumb," and "Adelaide of Dresden." The season closed on July 5, and on the 7th a Summer season of light operas by the Holman Opera Troupe was given for four weeks.

The next season opened Sept. 8 with "The Phantom." "Charles the Second," "Young America," "Raoul," "Frederick the Great," "The Drunkard," "The American Sailor," "Giles, the Miller's Man," "Uncle Foogle," "Perfection," "The Dark Cloud," "The Wreck Ashore," "The Old House at Home," "The Sister's Sacrifice," "Faint Heart Never Won Fair Lady," "'Twas I," "The

Haunted House," "The Nervous Man," and "The Duke's Device" were played during this season. Samuel A. Emery, the English character actor, made his American debut March 30 in "The Shadow on the Wall." Failing to meet with the success he anticipated, he returned to England the following September. His daughter, E. Winifred Emery, was here with Henry Irving. The season closed July 4.

A summer season opened Aug 3, 1863, with Corson W. Clarke as director, and Sylvester Bleecker as stage manager. In the company were Milnes Levick, T. J. Herndon, J. Bridgman, R. G. France, Harry Cunningham, W. Daly, W. M. Holland, J. Petrie, J. Henry, and S. Jeffard, Mrs. J. J. Prior, Mrs. R. G. France, the Misses Jenny Walters, Louise Carman, and Mlle. Louise, dancer. The principal productions of the season were "Raffaele, the Reprobate," "Still Waters Run Deep," "Diamond Cut Diamond," "Away with Melancholy," "The Haunted Chamber," "Quite at Home," "A Wife for Half an Hour," and "Only a Penny." The season closed Sept. 12 with "The Drunkard" for C. W. Clarke's benefit.

The regular season began Sept. 14, with E. F. Taylor, stage manager and Robt. Cutler, "property man." J. E. Nagle, W. L. Jamieson, T. Hadaway, Louis J. Mestayer (first appearance here), E. Haviland, W. Holland, H. Cunningham, Hughes, Frank S. Finn (first appearance here), F. Wood, John Bridgman, John Flood, and W. H. Daly, Mrs. J. J. Prior, Mrs. France, and the Misses C. Alford, J. Flood, Olive Priestly, Carrie Monell, Harriet Walby, and Addie Le Brun comprised the company. Oct. 5 D. L. Morris commenced an engagement and was followed in succession by Mr. and Mrs. Wm. Gomersal, English comedians, and Major Pauline Cushman June 4, 1864. The season closed July 9, and was followed by a season of pantomime, in which Tony Denier, C. K. Fox, G. C. Davenport, and M. A. Grossi appeared, lasting until Sept. 10, 1864.

The last season of this house commenced Sept. 12, 1864, with E. F. Taylor stage manager, and R. Cutler property man. Milnes Levick, Louis Mestayer, W. L. Jamieson, J. Delmon Grace, F. Bridgman, E. Haviland, T. Hadaway, B. C. Porter, Tony Denier, R. J. France, Harry Cunningham, Mrs. J. J. Prior, Mrs. J. D. Grace, Mrs. Kook, Mrs. France, Mrs. Carrie Jamieson (formerly Miss C. Alford), and the Misses J. Cleaver, H. Walby, and Carrie Monell composed the company. C. W. Taylor's "The Signet Ring of King Solomon" was the opening production, and "Waiting for the Verdict" followed. On Dec. 26 "The Ring of Fate" was seen. Jan. 23, 1865, "The Union Prisoner, or the Patriot's Daughter" was played, and on Feb. 6 "Azucena, or the Gipsy's Oath." Feb. 20 Laura Keene's "Workingmen of New York" was

presented, and March 20 J. B. Studley appeared in "William Tell." "Maremma of Madrid" followed April 3. Henry Leslie's drama, "The Orange Girl," was first played in this city April 20. Early in May the Boone Family were engaged for the matinees, and on the 22d Emilie Melville was seen in "The Heiress of the Hidden House." She afterwards appeared in "Dot, or the Cricket on the Hearth," "The Daughter of the Regiment," "Jenny Lind at Last," and other plays. The last week of the season commenced on July 3 and terminated July 8, closing with "Eustache Baudin," which had the following cast:

Eustache Baudin	M. Levick	Louise	Mrs. J. J. Prior
Alphonse Lamberti . . .	B. Porter	Manou	Mrs. W. L. Jamieson
Mons. Manchee	Vigotty	Countess D'Alberto . .	Mrs. France
Serjeant Pomponneau . .	Anderson	Louise	Miss J. Elmer
Marcel Poulet	Hadaway	Madame Poulet	Mrs. W. L. Jamieson

From April 16 until the 26th, in common with the other places of amusement, the dramatic performances were suspended on account of the assassination of President Lincoln.

Among the curiosities in the building were a portion of the historical Charter Oak of Connecticut, a horse and rider turned into stone, Prof. Hutchings, the lightning calculator, Woodroffe's Troupe of glass-blowers, the fat woman, Rosina Richardson, Anna Levan, the giantess, Prof. Livingston, and Mme. Lacompte, astrologer.

The house was reopened July 10 for a summer season, with a pantomime company, consisting of C. K. Fox, Tony Denier, Master Timony, M. Leon Chenat, M. Grossi, and Mlle. Auriol (afterwards Mrs. Tony Denier). "The Green Monster, or the White Knight and the Giant Warrior," was the initial pantomime, which continued until noon of Thursday July 13, when the building was entirely destroyed by fire. The alarm was given about a quarter before one o'clock, and the conflagration spread with great rapidity. The flames were first discovered in the basement of the establishment, and, owing to the combustible nature of its contents, the building was soon wrapped in flames. In three quarters of an hour the Ann Street wall fell outwardly, and half an hour later the Broadway end came down with a sound like the roar of distant artillery. At 2.30 the last of the walls fell in.

NEW YORK'S FIRST CIRCUS

THE first circus performance given in this city was at what was then called "The Collect," located in Broome Street, just on the outskirts of the city, in 1811. A stage was built in the open air; it was merely a platform about six feet high, ten or

twelve feet wide, and about sixty feet long. There was no ring for the display of horsemanship, nor any charge for beholding the performance; the company relied on the generosity of the spectators for remuneration, a lady handing round the tambourine. They soon afterwards removed to the lot at Prince Street and Broadway. A ring was formed, and the performance commenced every day (except Sunday) at about 4 o'clock, and was kept up till dark.

THE BROADWAY CIRCUS

THE Broadway Circus was in a building on the east side of Broadway and the corner of White Street. At one end of it was a bar where thirsty souls might indulge their bibulous inclinations in the intervals of the performance. The tambourine that at first had served in the double duty of orchestra and collection-box had now grown up into a band, consisting of three drums (one bass), a trumpet, and two fifes. The circus was afterwards leased by Dwyer and McKenzie, who with Mons. Breschard, the equestrian director, presented a mixed entertainment. The dramatic company consisted of Dwyer, Tyler, Collins, Hogg, Foster, Allen, McKenzie, Fisher, Southey, Horton, Drummond, Mrs. Wilmot, Mrs. Bray, Mrs. McKenzie, Mrs. Allfort, Miss Brobston, Miss Ellis, and Mrs. Melmoth. On May 20, 1812, the circus took the imposing name of "The New Olympic," and the dramatic bill for that occasion was as follows:

THE WAY TO GET MARRIED.

Tangent	Mr. Dwyer	Dick Dashall	Mr. Foster
Captain Falkner	Mr. McKenzie	Lady Sorrell	Mrs. Allford
Toby Allspice	Mr. Fisher	Julia Falkner	Mrs. Wilmot
Caustic	Mr. Southey	Clementina	Mrs. Bray

This was followed by a *pas seul* executed by a Master Whale. The performance concluded with equestrian acts by the circus company, under M. Breschard's direction.

Mr. Hogg made his first appearance here May 29th as Sir Abel Handy, in "Speed the Plough," and Mrs. McKenzie, her first appearance in New York, as Amanthis in "The Child of Nature" on the 30th.

Mr. Robertson, of the Park Theatre, opened here July 24 as Reuben Glenroy in "Town and Country." On Aug. 3rd, 1812, a performance was given for the benefit of the widow and six children of Mons. Placide, the father of the afterwards celebrated comedians. Mr. and Mrs. Twaits appeared as Grumio and Katharine in "Taming of the Shrew." Aug. 12th, Mrs. Melmoth took her benefit and acted Fiammetta, in "The Tale of Mystery."

On Sept. 12th "Timour the Tartar" was presented, with Mr. Robertson as Timour and Mrs. Twaits as Zorilda. The house was closed for a few weeks, and was reopened on Nov. 4th, 1813, as "The Commonwealth Theatre," under the direction of Twaits, Gilfert & Holland. Among the actors who appeared were Mrs. Cornelia Francis Burke, widow of Charles Burke, who married Mr. Jefferson's father on July 27, 1826. She died in Philadelphia in 1850 of consumption, leaving two sons, Charles Burke, and Joseph Jefferson the fourth, the present famous comedian. Also in the company were Holman, Dwyer, Waring, Burke, Robertson, Cauldfield, Fisher, Clarke, Anderson, Jacobs, Hathwell, Ringwood, Fennell, Jr., Miss Holman, and Mesdames Twaits, Burke, Clarke, Goldson, Horton, and Bates. Mrs. Belinda Goldson, a member of the company, was married to Mr. Groshon in 1816; retired in 1819, died Jan. 31, 1822, and her remains were interred in the old First Presbyterian Church ground, Main and Fourth Streets, Cincinnati, Ohio. When Spring Grove Cemetery was established in the same city a number of her old friends had her remains conveyed there, where a monument of white marble was erected over them.

Mr. John Bernard first appeared here Nov. 29th as Sir Peter Teazle with Mr. and Mrs. Holman as Charles Surface and Lady Teazle. The comedy "Know Your Own Mind" was presented, followed by the farce of "The Lying Valet." The season terminated Jan. 10, 1814. When the Anthony Street Theatre closed, July 4, 1814, the company came here for one month.

In 1815 this theatre was again opened for a short season, which proved disastrous. The father of Emily Mestayer was a member of the company.

On Jan. 1st, 1816, "Taming of the Shrew" and "Don Juan" were performed; also, for the first time in New York, the melodrama of "Zemluca." Mrs. Anderson, a daughter of the comedian Jefferson, made her first appearance in New York as Moggy McGilpen in "The Highland Reel;" and on the 24th her husband appeared for the first time as Robert in "The Curfew."

"The Forest of Bondy" was first seen in New York March 18th with this cast: Macaire, Mr. Simpson; Gontram, Pritchard; Blaize, Spiller; Florio, Mrs. Anderson; Lucille, Mrs. Darley; Dame Gertrude, Mrs. Wheatley. "Maid and Magpie" was first played here April 1st with the cast: Henry, Mr. Simpson; Everard, Anderson; Dame Gerald, Mrs. Wheatley, and Annette, Mrs. Darley. John Barnes made his first bow in America April 22nd, as Sir Peter Teazle and Lingo in "An Agreeable Surprise." "Accusation," by John Howard Payne, was first acted May 10th. It was an adaptation from the French. For Simpson's benefit, June 10th, "Smiles and Tears," by Mrs. Charles Kemble, was pro-

duced. For Falconer's (the box book-keeper) benefit, June 24th, "Which is the Man?" by Mrs. Cowley, was played for the first time in twelve years: Simpson was the Lord Sparkle and Mrs. S. Wheatley, Lady Bell Bloomer. On her benefit night, June 26th, the name of "Mrs. Groshon" was first used in public by Mrs. Goldson. The season terminated July 27 with "Pizarro" and "The Highland Reel."

The yellow fever prevailing during the summer of 1822, the Park Theatre did not open at the usual time and its company came to this house, and appeared Sept. 9, 1822, with "The Spy" and "The Turnpike Gate." They continued until Nov. 2. During the summer of 1825 "Tom and Jerry" had a long and successful run. This house became known as the Marine Theatre, and was afterwards occupied as a stable and known as Tattersall's. Equestrian performances were given during the winter of 1811-12. This part of the city was considered in those days almost out of town.

THE CHATHAM MUSEUM

THE Chatham Museum was located in Chatham Street, just above Pearl, and was occupied by P. T. Barnum in April, 1841, just before he purchased Scudder's Museum. It had a brief and uninteresting existence.

THE ANTHONY STREET THEATRE

THE Anthony Street Theatre was situated on Anthony (now Worth) Street, near Broadway, and on the ground where Christ Church afterwards stood. Twaits & Holland were the managers. They opened a season April 12th, 1813, with "The Midnight Hour," "The Weathercock," and "Three Weeks After Marriage." A large and excellent dramatic company was engaged.

Henry Placide, then only fourteen years of age, appeared here, this being his first appearance in this city, early in 1813, and remained for about one year. Shortly afterwards Jane Placide made her début as a dancer. Mrs. Beaumont first appeared in New York April 25th, 1814, as Euphrasia in "The Grecian Daughter" and Roxalana in "The Sultan."

W. Robertson acted Michael Ducas on May 9; Mr. Entwistle first appeared in this city May 13th as Tyke in "The School For Reform," and Crack in "The Turnpike Gate." On May 20th "A Sicilian Romance" was presented, and Burgoyne's comedy, "Maid of the Oaks," was also given. Mr. Southey joined the company the 25th, as Sir Anthony Absolute in "The Rivals" and Jerry Sneak in "The Mayor of Garrett." Mr. and Miss Holman ap-

peared June 1st as Lord and Lady Townly, in "The Provoked Husband." Beaumont played Rolla in "Pizarro" June 15th; "Know Your Own Mind" was done 22nd; and "The Tale of a Mystery" was also acted, with Twaits as Francisco, — his last appearance on the stage. He died Aug. 22nd, 1814. "Which is the Man?" was acted 29th, with Miss Cordell as Sophy Pendragon (her first appearance in this city). The first season closed July 4th, 1814, and the company moved to the circus, remaining there until Aug. 20th, when that institution closed. It was reopened Aug. 29th, 1814, with "Bunker Hill" and "New York Volunteers." Mr. Doyle appeared as Gen. Putnam in the former play. Mr. Usher first appeared in New York Sept. 22nd as Richard III. The managers of the Park Theatre, immediately after the destruction of their own place, secured this house, which was opened by the Park company on May 29 with the drama of "Man and Wife" and the farce of "Too Late for Dinner." Mlle. Adolphe, afterwards Mme. Blanchard, also appeared as a tight-rope dancer, and is said to have been the first woman to give such performances in America.

The season of 1819 opened July 12, when Wm. Leggett made his début as Charles Ratcliffe in "The Jew." The house was closed July 4th and reopened Sept. 2nd, 1820, as "The Pavilion Theatre."

The opening bill consisted of "Wives as they Were, and Maids as they Are." H. J. Finn acted "Hamlet" 12. "Virginius, or the Liberation of Rome," was seen for the first time in this city on the 25, with Maywood in the title rôle; Simpson as Icilius; Woodhull, Appius Claudius; Mrs. Barnes, Virginia; and Miss Denny, Servia. "Henry Quatre" was seen for the first time in America Oct. 9; T. A. Cooper came Nov. 4, as Virginius. Mrs. Alsop's American début was made the 20 as Violante in "The Wonder;" "The Vampire" was acted for the first time in New York, 22. Edmund Kean first played in America 29 at this house as Richard III. During his engagement the receipts averaged \$1000 a night, a large sum at that time. George F. Smith made his début Jan. 5th, 1821, as Young Norval in "Douglas." Jefferson appeared Feb. 4th as Bob Acres in "The Rivals." Mrs. Battersby made her début 28th as Julianna in "The Honeymoon." Mrs. Battersby became Mrs. J. Stickney in 1826, and afterwards returned to England, where she died. Edmund Kean reappeared March 13th, as Hamlet.

"The Jew of Malta" was presented for the first time in America March 26th, with Kean as Barabbas. Kean acted Lear 27th, and Jaffier in "Venice Preserved" April 6th. "The Warlock of the Glen" was played, for the first time in New York, 9th; "Miran-dola" was given 25th; "Therese, the Orphan of Geneva," was first presented in New York at this theatre on April 30th, and here

Henry Wallack, brother of James W. Wallack, made his initial bow to an American audience, appearing as Young Norval in "Douglas" and Master Walter in "The Hunchback." "The Heir of Avenel, or Mary of Scotland," was played May 18th. The last performance in this theatre was given on July 6th, 1821. The building was torn down and Christ Episcopal Church erected on its site.

PEALE'S MUSEUM

THE house known as Peale's Museum was located on Broadway, opposite the City Hall. After Mr. Peale had retired from the management, George H. ("Yankee") Hill became its lessee, and in a short time he was succeeded by Henry Bennett, whose proprietorship ceased on Jan. 2nd, 1843, when Barnum leased the house. This was done *sub rosa*, and Mr. Barnum, hiring Mr. Bennett and assigning to him the management, ran the upper Museum as a rival to his lower one.

CHATHAM GARDEN AND THEATRE

THE Chatham Garden and Theatre was located on the north side of Chatham Street between Duane and Pearl Streets, running through to Augustus St. (now known as City Hall Place). The entrance was through private buildings on the west side of Chatham Street, somewhere between the present Nos. 80 and 90, but the grounds extended to City Hall Place.

During the summer of 1822 H. Barriere gave musical entertainments here. The place was the resort of the beauty and fashion of New York, and as highly esteemed as Niblo's Garden subsequently was in the zenith of its popularity. It had a rural saloon, used for concerts and light dramatic pieces. During the summer of 1823 it was known as the Pavilion Theatre. Arthur Keene first acted here July 10th, 1823, in the "Wedding Day" and "The Poor Soldier." The cast of the former play is here given:

Lord Rakeland . . .	Mr. Nicholls	Lady Autumn	Mrs. Allen
Sir Adam Contest . . .	Mr. Phillips	Mrs. Hamford	Mrs. Brundage
Mr. Milden	Mr. Monier	Hannah	Miss E. Placide
Lady Contest	Mrs. Robertson		

After the comedy a hornpipe was danced by Mr. Durang, and a comic song was sung by Mr. Hyatt. In "The Poor Soldier" Mr. Keene played Patrick and sang "The Troubadour," and "Cushla Machree." The admission was 25 cts. to all parts of the house. So great was the success of this place that a permanent theatre was erected, which opened May 17, 1824, called the Chatham Garden

Theatre. "The Soldier's Daughter" and "Raising the Wind" were the opening bill. Thomas Kilner, Henry Wallack, Geo. Barrett, Spiller, Alex. Simpson, Thomas Burke, W. Robertson, Moreland, Stone, Somerville, Allen, Anderson, Williamson, J. Jefferson, Jr. (the father of "Rip Van Winkle" Jefferson), C. Durang, Mmes. Entwistle, Henry, Waring, Walstein, and the Misses P. M. Clarke and Olliff formed the company. The dedicatory bill included an opening address, delivered by Mrs. Entwistle, formerly Mrs. Mason of the Park Theatre.

THE SOLDIER'S DAUGHTER.

Gov. Heartall	Mr. Kilner	Ferret	Mr. Stone
Frank Heartall	G. Barrett	Widow Cheerly	Mrs. Entwistle
Malfort Sr.	Mr. Allen	Mrs. Malfort	Mrs. Durang
Malfort Jr.	Mr. Moreland	Mrs. Fidget	Mrs. Walstein
Woodley	J. Jefferson, Jr.		

Mrs. Henry Wallack made her first appearance in this city May 25th in "Town and Country." Mrs. Alex. Drake, formerly Miss Denny, made her début here June 25th, and William Rufus Blake made his bow at this theatre July 8th as Frederick in the "Poor Gentleman."

Mary Ann Russell first appeared on any stage July 5th as the Page in "The Purse." She was born in Philadelphia, Pa., in 1818. "The Venetian," "Harvest Home," "Rebel of '98," and "Mary Tudor" were plays written expressly for her, and up to the present date have never been acted by any one else. She married George Percy Farren, who died in this city in Aug., 1861. As Mrs. M. A. Farren, she became one of the most popular actresses of the day. She was one of the projectors and members of the J. W. Wallack-E. L. Davenport and Farren combination who toured this country for many years. She was playing Mother Frochard in "The Two Orphans" at the Brooklyn Theatre at the time of the destruction of that house by fire Dec. 5th, 1876. She died in New York April 27th, 1894, aged 76 years.

"Twelfth Night" was done Aug. 10th, for the first time in this city in many years. On the occasion of Gen. Lafayette's visit to America he honored this theatre with his presence Sept. 1st. Mr. and Mrs. Palmer Fisher and their daughter Alexina were added to the company on Sept. 6th. Francis Courtney Wemyss made his New York début here Sept. 20, 1824, appearing as Marplot in "The Busy Body." Thomas Burke played Sir Francis Gripe, James W. Wallack was Sir George Airy, and Mrs. Hughes, Miranda. During the season Mr. Wemyss played Mathew Sharpset in "The Slave," Vapid in "The Dramatist," Rover in "Wild Oats," Florian in "The Foundling of the Forest," Young Rapid in "A Cure for the Heartache," Tom Shuffleton in "John Bull,"

Belmour in "Is He Jealous?" Wildlove in "The Lady and the Devil," Belcour in "The West Indian," and Corinthian Tom in "Tom and Jerry." Mr. Wemyss afterwards became a manager of Pittsburg and Philadelphia theatres. He wrote a book called "Twenty-six Years of the Life of an Actor and Manager," and also compiled a "Chronology of the American Stage." He died in New York Jan. 5, 1859. He was one of the prime movers in establishing the American Dramatic Fund Association, of which he was secretary for a long time. His last "act" for the drama was on the occasion of the Mt. Vernon testimonial in this city, just prior to his death, when he officiated as stage manager. He was a gay, dashing, and spirited actor, with all the attributes of a polished and gentlemanly deportment, of what may be called the drawing-room light comedian style of the old English day.

"Married and Single" was seen for the first time in New York Oct. 18th. "Retribution, or The Diamond Cross," was given Nov. 4th. The opera of "The Sawmill" was first sung in this city on Nov. 29th, and a comedy called "Woman's Will a Riddle" was produced Dec. 17th.

The first season terminated Feb. 28. The next season opened May 9th, 1825, with the New York début of James M. Scott as Rolla in "Pizarro," Mrs. Hughes being the Cora, and Mrs. Entwistle, Elvira; Messrs. Wallack, Burroughs, Scott, Young, Duff, Roberts, Thayer, Conway, Simpson, Robertson, Stevenson, Walstein, Anderson, Carr, Durang, Somerville, Petrie, Allen, Blake, Byers, Mesdames Entwistle, Duff, Waring, Wallack, Walstein, Hughes, Roberts, Conway, Fisher, Stevenson, Allen, and the Misses Fisher forming the company.

Oceana Fisher appeared here 28th, and Mrs. Frederick Brown, formerly Miss De Camp, was seen 30th as Paul in "The Wandering Boys." She died in Mobile, Ala., in October, 1841. Miss Riddle first played in this city Sept. 13th as Emily Worthington in "The Poor Gentleman." As Mrs. W. H. Smith, this lady took her farewell of the stage Feb. 1st, 1861, in Boston, and died in this city Sept. 25th, 1861. Her daughter is now known in the profession as Mrs. Sol Smith.

This house now became a formidable rival to the Park Theatre. The character of "Brother Jonathan" was first introduced in a drama called "The Forest Rose, or the American Farmer," brought out here Oct. 6th, 1825. Robert Maywood first appeared here Oct. 10th as Shylock. The season closed Feb. 18th, 1826. Mr. Barriere, the proprietor, died Feb. 21st. The theatre was sold at auction March 15th, 1826, and realized \$4,500. After the death of Mr. Barriere the lease was transferred to Henry Wallack, who reopened the house March 20th, 1826. "Castle of Andalusia" was a notable production on April 14th; "Love and

Gout" was given for the first time May 17th; Mr. and Mrs. Duff appeared in "The Foundling of the Forest" and "Three Singles" on the 23rd, and the opera of "Don Giovanni" was sung on the 29th. H. J. Conway first acted here June 5th as Beverly in "The Gamester," with Henry Wallack as Lewson and Mrs. Duff as Mrs. Beverly. "Brier Cliff, A Tale of the Revolution," was a drama first seen on any stage June 15; "Julius Cæsar" was played the 26th, with Henry Wallack as Marc Antony; Conway, Brutus; Duff, Cassius; Mrs. Duff, Portia; Mrs. Wallack, Calphurnia, and James M. Scott as Cæsar. John Bernard made his New York début July 1st in "Too Late for Dinner." Joseph M. Field appeared as Young Norval in "Douglas" the 15th. He married Eliza Riddle in 1836.

Thomas Placide first appeared in this theatre July 15, as Andrew Bang in "Love, Law, and Physic," for Mr. Thayer's benefit. A few seasons later he played at the Park, but only in subordinate parts. His first hit there was Pedro as "Cinderella," Jan. 24, 1831. He reappeared at the Park in 1834, after having been in Philadelphia one season. He remained at the Park two years, and, after an absence of twelve years, reappeared there Nov. 6, 1848, as Dromio of Ephesus, to his brother's Dromio of Syracuse in "The Comedy of Errors." He was manager of the Varieties Theatre in New Orleans for several years. The season of 1855-6 he was at Wallack's Theatre, and the following season at the Broadway. Placide, with his elder brother, Henry, advanced rapidly to fame. He was known as a prince of good fellows, and a man of honor. At the age of sixty he married Mrs. Davis, who was seventy-two, and who, as Mary Ann McKnight, had rejected him in his youthful days. He withdrew from the stage and made his home at Toms River, New Jersey. Here he seems to have led a happy life until a cancer developed in his mouth, a disease from which his brother Henry had died. He suffered untold agony, and at last planned suicide. His wife's daughter, Mrs. Bliss, and her husband were living with him. He persuaded his wife and Mrs. Bliss to go to New York to attend to some business July 20th, 1877. Just as Mrs. Bliss drove off, an old friend of the actor called at the house. Placide greeted him cordially, but asked to be excused for a moment. His friend saw him go to the carriage house, where he threw himself on a plank, covered his face with a carpet, and shot himself through the right temple. Mrs. Placide lived nearly a year longer, dying April 19 in her 83d year. On June 2, 1899, the old Placide property was sold.

The season at this house closed July 17th, and, after being refurbished and redecorated, the theatre was opened Oct. 9, 1826, with Henry Wallack as manager and J. B. Booth as stage manager. "Speed the Plough" was the feature of the opening bill, with J. M. Scott, Herbert H. Wallack, Roberts, Blake, Turnbull, Mrs.

Lacombe, W. R. Blake, Mrs. Jones, Mrs. H. Wallack, T. Placide, A. Phillips, and A. Simpson in the company. J. B. Booth acted Richard III. the 16th, and Thomas Hamblin appeared as Hamlet Nov. 2nd; Booth was also seen as Othello and Cassius in "Julius Cæsar," to Hamblin's Iago and Brutus. Dwyer played Goldfinch in "The Road to Ruin" Dec. 13th, and "Rob Roy" was given 14th, with J. B. Booth in the title rôle. J. J. Adams appeared Dec. 28th as Othello; "Botheration," a farce, was done the 29th. "Scylla" was given Jan 15th, 1827, with J. B. Booth as the hero. "Brian Boroihme," was acted Jan. 22nd; "Flora's Birthday" March 7th; "The London Hermit" 16th, together with "The Battle of Bothwell Brig." "The Pilot" was given 21st, J. M. Scott appearing as Long Tom Coffin. The season closed abruptly in April, 1827, and Wallack found himself a bankrupt. That was the last fashionable season at the Chatham Theatre. It passed rapidly through the hands of many succeeding managers, most of whom lost money or credit in trying to revive its ancient fortune.

Mr. Megary was the next lessee, opening the house for a brief season June 16th, 1827. William Conway appeared July 8th as Lord Duberly in "The Heir at Law." J. J. Adams was seen the 12th as Hamlet. Frederick Brown played Macbeth and many other leading characters with considerable success during this season. The house was reopened by Mr. Megary Dec. 3rd, 1827, with Robert Maywood as stage manager. Charles Weston Taylor first appeared in this city the 22nd, as Somerville in "Turn Out." Thomas Flynn first acted in this city Jan. 31st, 1828, playing Dick Dowlas in "The Heir at Law." Thomas Walton first acted here June 10th, playing Zekiel Homespun in "The Heir at Law." "The Prodigal Son" was given July 8th; William Duffy made his début in this city the 9th as Colonna in "Evadne." While manager of the Albany, N. Y., Theatre he was fatally stabbed by John Hamilton, and died March 12th, 1836. "Charlotte Temple" was first seen here July 11th, and Henry Wallack played Macbeth, with Miss Emery as Lady Macbeth, on the 16th. The season closed in August, but was resumed March 17th, 1828, when Miss Emery, afterwards Mrs. Burroughs, acted Bianca to Crooke's "Fazio." "Crazy Jane" was given the first time the 28th. Eliza Kinlock, mother of Miss Lane, afterwards Mrs. John Drew, first acted in New York April 17th as Diana Vernon in "Rob Roy." She died at Long Branch, N. J., August 11, 1887, in her ninety-first year.

The next managers of the house were Kilner and Maywood, who opened June 9th, with J. M. Scott, Blake, Roberts, Herbert, George Andrews, Thos. Walton, Crooke, Vernon, Stevenson, Charnock, John Fisher, Collingbourne, Quinn, Mesdames Blake, Hughes, Vernon, Turner, Kinlock, Roberts, Amelia Fisher, and

Miss Kent. T. Abthorpe Cooper, whose popularity was now waning, assumed the management of this theatre Sept. 15, 1828, opening with "The Honeymoon." Charles Booth Parsons first appeared in New York at this theatre September 26th as Paul Jones in "The Pilot," and also in "Valentine and Orson."

Ann Duff Waring made her first appearance upon the stage Sept. 27, 1828, as Amanthis in "The Child of Nature," for the benefit of Mr. and Mrs. William Rufus Blake. March 19, 1837, she married William Sefton, brother of John Sefton. She was the original Mrs. Pontifex in "Naval Engagements" at the National Theatre, Oct. 19, 1838. On Dec. 5 she sang the rôle of Lady Allcash in "Fra Diavolo," with Seguin, Horncastle, Wilson, and Miss Shirreff in the other parts. She was also the original Smike in "Nicholas Nickleby," first produced at the National, Jan. 25, 1839, five days before its first production at the Park Theatre. Later she sang Zoe in the opera of "Conrad and Medora," Clorinda in "Cinderella," and Julia in "Guy Mannering." Her husband died in New Orleans about 1839, and two years later she married James W. Wallack, Jr., a son of Henry Wallack and nephew of James W. Wallack, father of Lester Wallack. On the occasion of the 278th anniversary of Shakespeare's birthday, in 1842, she played Romeo, to Melinda Jones' Juliet, in Philadelphia. She went to Europe in May, 1851, and returned to this country in 1855. She retired from the stage and resided with her mother at Long Branch, N. J., where she died Feb. 11, 1879.

Mrs. Charles F. McClure appeared Oct. 8th as Lady Amaranth in "Wild Oats." Mr. Cooper's management and season terminated Nov. 1st, 1828. In the company was Julia Turnbull, who had made her professional début in 1826 at the Lafayette Theatre. At six years of age she appeared as the Duke of York in "Richard III." When Edwin Forrest produced "The Gladiator" at the Park Theatre, Miss Turnbull was the boy. For several years, from the season of 1828-9, she was at the Park Theatre, where she acted Oberon when Tyrone Power produced "O'Flanagan and the Fairies." When Fanny Ellsler appeared at the Park Theatre, Miss Turnbull was one of the principal dancers. She was at the Bowery in 1847 and visited Paris in 1850. Her last appearance in this city was Aug. 2, 1858, in "The Dumb Girl of Genoa," for the benefit of the American Dramatic Fund. She died in Brooklyn, N. Y., Sept. 11th, 1887.

J. H. Hackett was the next manager of the theatre and christened it "The American Opera House." His first season opened May 20th, 1829, with "The Rivals" and a farce called "The Agreeable Surprise." In the company were Mr. and Mrs. Ludlow, Mr. and Mrs. Rufus Blake, and other popular players. The season closed July 4th and was resumed July 15th, to close again

Sept. 1st. George Barrett and C. Young assumed the management Dec. 24, and their season lasted about a fortnight. It was reopened, under the name of Blanchard's Amphitheatre, Jan. 18, 1830.

Maria Ann Mestayer was a member of the company. Equestrian and dramatic performances were given. Mr. S. Phillips was the next manager, opening March 11th, 1831, with "Damon and Pythias," Aug. A. Addams being the Damon and W. R. Blake the Pythias. Dan Marble made his first appearance on the stage at this house April 11th, as Robin Roughhead in "Fortune's Frolic," but was obliged to pay \$20 for the privilege of playing.

Charles R. Thorne became manager May 4th, with Wm. Rufus Blake, E. N. Thayer, McKinney, Foot, Hyatt, Mesdames Walstein, Phillips, French, Emily Mestayer, and Ann Waring in his company. William Pelby opened May 9th as Brutus in Payne's tragedy of that name. John J. Adams came the 18th as Hamlet; and "Oswal of Athens" was given June 13th. Thomas Hamblin was the next lessee, and John R. Scott, W. J. Walton, Roberts, Dean, J. Woodhull, Sowerby, Mesdames Stone and Dean and Miss Searle were in the company. John Augustus Stone made his début in New York at this theatre July 6th, as Old Hardy in "The Belle's Stratagem." Mr. Stone wrote "Metamora" expressly for Edwin Forrest in 1829. He committed suicide by throwing himself from Spruce Street wharf, Schuylkill River, Philadelphia, May 28th, 1834. Forrest, who paid him \$500 for writing "Metamora," caused to be erected over his grave a neat monument. Alexander Simpson first acted in New York at this theatre July 26th, as Darby in "The Poor Soldier." Soon afterwards the house closed its career as a theatre, and was converted into a free Presbyterian chapel.

CITY THEATRE

THE "Temple of the Drama" known as the "City Theatre" had its home in the second story of 15 Warren Street, and was opened by Mrs. Baldwin July 2, 1822. It had no boxes, but a parquet or pit, as it was then called. The stairway and the street entrance were decorated with life-size statues of the muses. The manageress had formerly been a member of the Park Theatre company. The house had a brief and uneventful career and left no mark on the pages of dramatic history.

CASTLE GARDEN

CASTLE GARDEN'S connection with the stage practically began in 1845, when a band of Ethiopian singers appeared there, headed by Charles White, afterwards famous as a minstrel

and manager; and associated with him were Billy Whittock, Dan. Gardner, and Barney Williams, famous and fortunate as an Irish comedian. French and Heiser opened the Garden as a regular theatre June 28th, with a company which included George Holland, Chas. M. Walcot, Herr John Cline, Miss Clarke, Mrs. W. Isherwood, and others. Herr Cline was a daring and skilful performer on the slack wire, and was a perfect picture of grace and beauty. He died at the Forrest Home, Holmesburg, Pa., Dec. 3, 1886. On Aug. 8, the Havana Opera Company, under the direction of F. Badiali, with L. Arditi as conductor, and Signorina Tedesco as prima donna, began a season which ended on Sept. 17. They alternated with other entertainments, and during that time produced "Ernani," "Norma," "La Sonnambula," and other operas. The season closed Sept. 26, with a benefit to the Roman Catholic Orphan Asylum. Another season began June 5, 1848, with Geo. Holland as the director, and the company included John Nickinson, Baker, Roehr, G. Clark, W. B. Conover, Mrs. Vernon, Miss Pray, Charlotte Nickinson, Mrs. Phillips and the dancers, Mme. Augusta, and Mons. Bouxary. The Havana Opera Troupe began a season June 8, 1850, which lasted until Sept. 7. The company — one of the strongest that had appeared in this city up to that time — included MM. Marini, Salvi, Lorini, Viett, C. Badiali, Luigi, Colletti, F. Badiali, Mesdames Bosio, Steffanone, Tedesco, Caroline Vietta, and Elisa Costini, with Arditi and Botesini as conductors.

On Sept. 11, 1850, Jenny Lind gave her first concert in America, under the management of P. T. Barnum. The sale of tickets took place on Saturday, Sept. 7, 1850. Genin, the hatter, purchased the first ticket at \$225. The proprietors of the Garden saw fit to make the usual charge of one shilling to all persons who entered the premises. Yet 3,000 persons were curious enough to pay that sum for the privilege of seeing a sale by auction. One thousand tickets were sold on the first day and realized \$10,141. On the night of the concert the doors were opened at five o'clock. Five thousand persons were present. As Julius Benedict, the conductor, led Jenny Lind towards the footlights, the entire audience rose to their feet and welcomed her with three cheers. The gross receipts from the first concert amounted to \$17,864.05, and for the second concert \$14,203.03. The third concert took place Sept. 17, and the receipts were \$12,519.20. The orchestra consisted of sixty musicians. Of Jenny Lind's half receipts of the first two concerts, she devoted \$10,000 to charity in New York, the Widow and Orphans Fund of the Fire Department receiving the largest share, viz., \$3,000. The firemen, therefore, to evince their gratitude, held a public meeting, and in a gold box, purchased by subscription for the purpose, conveyed to the singer the resolu-

tions passed at the meeting; and also a rosewood bookcase, containing Audubon's "Birds and Quadrupeds of America." These testimonials of gratitude were presented to Jenny Lind by W. Mills, president of the Fire Department Fund. The gold box was said then to be the largest ever made in America, and a splendid specimen of workmanship. The dimensions were: length, 7 inches; width, 3 inches; depth, 1 inch. In the centre of the lid was a scroll bearing the following inscription:

THE FIREMEN OF NEW YORK
to
MISS JENNY LIND
Sept. 13th, 1850.

The receipts for her fourth concert were \$14,266.09; fifth concert, \$12,174.74; sixth concert, \$16,028.39. She then made a tour of the country, and after ninety-three concerts, under Barnum's direction, she sang under her own management. She opened in Boston, Sept. 27, at the Tremont Temple, and the receipts were \$19,000. Ossian E. Dodge, a vocalist, paid \$625 for the first ticket. She first appeared in Philadelphia Oct. 16, at the Chestnut Street Theatre, and the first ticket was purchased by M. A. Root, daguerreotypist, for \$625. The tickets were sold at auction, and \$12,000 was the amount realized. Jenny Lind was married in Boston, Feb. 5, 1852, to Otto Goldschmidt, a musician. She died in Malvern, England, Nov. 2, 1887, when sixty-seven years of age. On April 20, 1894, Princess Christian, the third daughter of the late Queen Victoria, unveiled a tablet in Westminster Abbey to the memory of the great singer.

Jenny Lind was the first person to enjoy the privilege of a special car when travelling through the United States. Her manager hired an ordinary car and had it furnished and decorated to suit the taste and convenience of his star. Mme. Modjeska, by the way, was the first actress to travel by a special car. Ticket speculation was never known in New York until Jenny Lind came here. She was innocently responsible for its introduction to this city.

Max Maretzek commenced a summer season of Italian opera in June, 1851, with the artists who had been giving Italian opera at Astor Place Opera House. Season tickets were issued for the summer at \$15 each, which admitted to all representations, benefit nights alone excepted. The ordinary admission was 50 cents. The season commenced June 23, with "Marino Faliero." On July 10, Sig. Badiali made his début in "Lucia di Lammermoor." On June 24, a benefit was given to Thomas Hamblin, and the programme consisted of the third act of "Lucia di Lammermoor":

Signora Bosio as Lucia; Colletti as Raymond; Bettini as Edgardo; Beneventano as Ashton; and Barattini as Arturo. A musical selection followed, after which "The Honeymoon" was played with this cast:

Duke Aranza	Hamblin	Lopez	Mr. Chippendale
Rolando	Fredericks	Juliana	Charlotte Cushman
Count Montalban	Mr. Palmer	Volante	Julia Bennett
Jacques	John E. Owens	Zamora	Susan Denin
Lampedo	Mr. Davidge	Hostess	Kate Horn

A complimentary benefit was tendered to Ethelbert A. Marshall Aug. 12, 1851. Mr. Marshall was manager of the Broadway Theatre, this city, and the Walnut Street Theatre, Philadelphia. The following was the programme: The third act of "Rob Roy," with John Henry Anderson, the famous magician known as "The Wizard of the North," in the hero's part; Baillie Nicol Jarvie, W. H. Chippendale; Capt. Thornton, George Jordan; Francis, W. H. Hamilton; Helen McGregor, Mme. Ponisi; and Diana Vernon, Mrs. F. B. Conway. At twenty minutes before eleven A. M. a *pas de deux* was danced by Mlle. Adeline and Sig. Neri. At eleven o'clock, "How to Pay the Rent" came, with John Collins as Rattler; David Whiting, Mr. Miller; Haines as Swell Billy; Mrs. Vernon as Mrs. Conscience; and Josie Gougenheim as Kitty. At 11.45 a *pas seul*, Polka Mazourka, by Julia Turnbull. At 12 o'clock, an act from "Kean," by Alexandre Dumas, with the principal parts in the hands of Robert Kemp and Mlle. D'Amrant, in the French language. At 12.25 came the Martinetti Family. At 12.50 the company of the German National Theatre, from the Olympic, Manager C. Burgthal, was announced to perform with its full strength "Die Weibliche Schildwache" ("The Female Sentinel"), with Herr Otto Von Hoym in a leading rôle. At 2 o'clock the Grand Italian Opera Company, under the direction of Max Maretzek, gave the first act of "Ernani." This was followed by the third act of "Romeo and Julietta," with Caroline Vielt as Romeo, and Virginia Whiting as Juliet; the second act of "Lucia di Lammermoor," with Cæsar Badiali, Bettini, and Bosio in the cast; and the fourth act of "La Favorita," sung by Lorini, Colletti, and Truffl-Benedetti. The operatic part of the entertainment occupied some four hours. After the intermission, at 6.30 P. M., was presented the "School for Scandal," with this cast:

Sir Peter	Peter Richings	Trip	C. W. Clarke
Sir Oliver	C. W. Couldock	Snake	Charles Pope
Joseph	A. J. Neafie	Lady Teazle	Mme. Ponisi
Charles	McKean Buchanan	Lady Sneerwell	Mrs. Abbott
Backbite	John Brougham	Mrs. Candour	Kate Horn
Crabtree	D. Whiting	Maria	Miss A. Gougenheim
Moses	W. B. Chapman		

At a quarter after 9 o'clock Mr. Richings made an address on behalf of the beneficiary. At 9.30 there was a "Grand Divertissement" by the Rousset Family. At 10 o'clock the entertainments in the Garden concluded with the "varied performances of the Ravel Family," "Classic Scenes," by François, Antoine, and Jerome, and feats on the tight-rope by Blondin; and at 11 P. M. a display of fireworks was given.

On Aug. 29, Signora C. Vielt took a benefit, when "Lucrezia Borgia" was sung, with Sig. Bettini as Gennaro, for the first time in New York. On Sept. 1, "Norma," — Mme. Rose De Vries making her début as the heroine. Max Maretzek took a benefit Sept. 4. The performance commenced at 3 P. M. and concluded at 11. The programme was a long and attractive one, and began with the opera of "Norma." Then followed a ballet entertainment by the Rousset Family, the farce, "My Friend Jack," with John Brougham as Nonpareil, Mr. Lynne as Col. Detonator, H. B. Phillips as Sir Jacob Lukewarm, Mr. Palmer as Chas. Mowbray, Fletcher as John, and Miss Tayleure as Emily Lukewarm. After this came the second act of "Lucrezia Borgia," in which Sig. Benedetti made his first appearance in three years. The fifth part of the programme was a miscellaneous concert, in which Bertucca Maretzek, Sig. Arditi, Sig. Lorini, Miss Whiting, and Sig. Colletti appeared. This was followed by the entire opera of "I Puritani," with Angelina Bosio as Elvira; L. Salvi, Arturo; C. Badiali, Riccardo; and Marini, Geonglo. The tickets were \$1 each, admitting to all performances, afternoon and evening. The receipts were about \$5,000. The season closed Sept. 19.

Jenny Lind's farewell concert in America took place here May 24, 1852. She had the assistance of Otto Goldschmidt, her husband, Sig. C. Badiali, Rietzel Siedler, Theo. Einfeld, and Joseph Barke. The doors were opened at 6.30 o'clock, and the concert commenced at 8. There were 7,000 persons present. Jenny Lind sang "Casta Diva," from "Norma," a duet with Badiali, and "Per Piacere," from "Il Turco," in Italian, and "Camp of Silesia," accompanied on the flutes by Rietzel and Siedler, "Comin' Thro' the Rye," and the "Echo Song," a Swedish melody. She also sang a "Farewell to America" from the same spot upon which she sang her greeting. The words of the "Farewell" were natural, simple, and a beautiful expression of regretful leave-taking. She was recalled after retiring, and advancing with her husband to the front, she bowed for the last time where she had bowed for the first, in America.

On June 7, the Rousset Family commenced a summer season. The nights of the performances were Monday, Tuesday, Thursday, and Friday. July 26, French and Hesser opened the house with a miscellaneous entertainment. Prof. Henry and son, acrobats,

and Herr Cline, rope-walker, were the chief attractions. July 30 the four Sisters Rousset took a benefit. The programme was "London Assurance" (last three acts): Sir Harcourt, Wm. Fleming; Charles Courtly, C. W. Clarke; Dazzle, John Brougham; Max Harkaway, Mr. Lynne; Dolly Spanker, John Sefton; Meddle, John Drew; Cool, McDouall; Lady Gay Spanker, Mrs. John Drew; Grace Harkaway, Georgiana Kinlock (her first appearance in New York). This was followed by a ballet divertissement by the Rousset Sisters, and the French vaudeville entitled "La Meuniere de Marley." July 30 there was a benefit performance for the Montreal fire sufferers. French opera comique, vaudeville, and ballet made up the programme. Mme. Hilarious, from the Paris Opera House, made her first appearance in America. Mesdames Fleury-Jolly, Darmout, Diguët, Cecile, Messrs. Menehand, Gratt, Debrinay, and Montclar were heard in the comic opera of "Cadi." Aug. 4 the French Opera Comique Co. sang "Les Diamants de la Couronne," and the four Rousset Sisters appeared in a ballet divertissement. Aug. 20, the new opera "Ne Touchez pas la Reine" was presented, with Mme. Fleury-Jolly as the Queen; M. Debrinay, Don Aquilar; Mme. Pillot, Estrella. On the 21st "Croque Poule;" and the farce "Jocrisse's Sister" was the programme 23; "Zampa" 24; "Le Maître de Chapelle" and "Jocrisse's Sister" 25; "Zampa" 30, 31. Sept. 1, 2, the Ravel Family appeared. The performance Aug. 30 was for the benefit of the sufferers by the Montreal fire. Sept. 2 the Ravels took a benefit. On the 4th a military musical festival took place, afternoon and evening, in aid of the Musical Fund Society of New York, when the military bands of New York, Brooklyn, Philadelphia, and Troy appeared.

What was called a "grand dramatic festival in commemoration of the introduction of the drama to America, in 1752," was given here in aid of the American Dramatic Fund, Sept. 6, 1852. Among those who appeared were Lola Montez, the Montplaisir Troupe, Mrs. Vickers, Miss Richardson, Carrie Hiffert, Mrs. Bernard, Miss Francis, Mlle. Bulan, Senorita Sarsin, William E. Burton, Augustus Braham, John Braham, Chas. W. Couldock, A. J. Neafie, M. Corby, John Sefton, T. Hadaway, Geo. L. Fox, C. W. Taylor, M. Wiethoff, and others. The entertainment consisted of "The Merchant of Venice," "Lethe," a ballet divertissement, solos, vocal and instrumental. Signorina A. Bosio took a benefit 9, and appeared as Elvira in "I Puritani." The National Guard Band gave a series of promenade concerts, commencing June 15, 1853. The seventy-seventh anniversary of our independence was made a gala day July 4. Likeoon's Tung Hook Tong Chinese company appeared for this night only. They played in "The Coronation of the Emperor," and gave exhibitions as

Japanese tumblers and Chinese Tartars. July 11 a brief season of Italian opera began, with Max Maretzek as conductor. The organization was composed of Mmes. Henrietta Sontag, Steffanoni, Giunto Beneventano, Rocco, Rosi, Revere, J. Marini, Amalia Patti Strakosch, Signora Bertucca Maretzek, and a ballet. The opera nights were Monday, Wednesday, and Friday. On Tuesday and Thursday evenings popular concerts were given. "Lucia di Lammermoor" was the initial opera. One dollar was charged to all parts of the garden. July 13 Signora Steffanoni made her first appearance here since her return from Mexico, in "Norma." Salvi sang Pollio for the first time. July 15 the President of the United States (Franklin Pierce) attended a performance of "Robert le Diable," on which occasion Mmes. Sontag and Steffanoni appeared the same night for the first time. Sontag was the Isabella and Steffanoni Alice. July 16, a benefit performance took place for the relief of the unfortunate Chinese Dramatic Company, and July 21 a second benefit entertainment in their aid was given. On 25, Signora Blandini made her *début* as Lisa in "La Sonnambula." Mme. Sontag was the Amina; Salvi, Elvino; and Badiali, Rodolfo. "La Favorita" was sung for the first time 29, and 30 "Don Giovanni" was rendered when three great singers appeared, — Sontag as Zerlina, Steffanoni as Donna Anna, and Amalia Patti Strakosch as Donna Elvira. Aug. 1, "L'Elisire d'Amore" was given, with Sontag as Adina, Salvi as Nemorino, Badiali as Belcore, and Revere as Dulcamara; 3, "Lucrezia Borgia" was sung; 5, "The Child of the Regiment," with Sontag as Marie. On 9, William Fleming had a benefit, and the entertainment consisted of "Evadne" (fifth act), with Ellen Gray as Evadne, Davenport as Colonna, G. Harrison as Lodovico, and F. Rea as the King; "The Good for Nothing," with Annie Lonsdale as Nan, and T. B. Johnston as Tom Dribbles; "Othello" (third act): Othello, E. Eddy; Iago, A. J. Neafie; dance, Julia Turnbull; sailor's hornpipe, H. W. Robinson; "The School for Scandal" (screen scene): G. H. Barrett, Sir Peter Teazle; William Norton, Chas. Surface; Wm. R. Fleming, Joseph; Lizzie Weston, Lady Teazle; "The Widow's Victim," with W. R. Goodall as Jerry Clip; Mr. Goodall gave imitations of Forrest, Hamblin, Kean, and J. B. Booth; the sketch entitled "Dutch Reminiscences," by J. T. Perry; and the entertainment closed with a pantomime by Leon Javelli, Chas. Winter, and the Ravel Family. The admission to the whole was fifty cents.

The sixth annual benefit for the American Dramatic Fund Association took place Aug. 11, and the programme consisted of "The Young Widow," with Chas. Burke, A. H. Davenport, Lizzie Weston, and Mrs. John Sefton; "The Lady of Lyons" (fourth act): Geo. Barrett as Col. Damas; Wm. Fleming as Claude; C.

Pope as Beauseant; J. Byrne as Dechappelles: and Eliza Logan as Pauline; "A Morning Call," interpreted by Laura Keene and G. F. Marchant; "Julius Cæsar" (tent scene), by A. J. Neafie and E. Eddy; dance, by Mlle. Frances and M. Wiethoff; "The Irish Lion," by Mr. and Mrs. Barney Williams, and others; imitations of actors, by F. S. Chanfrau; "In and Out of Place," by Mrs. Barney Williams; *pas seul*, by Julia Turnbull; comic song, John Winans; "London Assurance" (third act), by C. Walcot, John Brougham, W. Hamilton, Bellamy, Dawson, Sefton, Mme. Ponisi, and Mr. Warren. The whole concluded with a display of fireworks. Harry Watkins was the stage director. On Aug. 12 the opera company appeared in "The Barber of Seville," with Sontag as Rosina, and the first appearance this season of Sig. Pozzolini as Almaviva. Sig. Marini made his début 15 as Sylva in "Ernani." Max Maretzek took a benefit Aug. 23, when "Lucrezia Borgia" was sung at 4 o'clock. An intermission of one and one-half hours took place for promenade and refreshments, and at eight o'clock "Lucia di Lammermoor" was given. M. Jullien commenced a series of concerts Aug. 29, assisted by Anna Zerr and others. The opera season closed Sept. 19, with "Lucia di Lammermoor" for the benefit of Sig. Salvi. Jullien's eighty-second concert in New York and two hundred and ninth in America took place here May 19. June 2, 1854, a fancy and full dress ball was given under the direction of M. Jullien. The whole of Jullien's concert orchestra and soloists appeared in the ball room. Single tickets of admission, admitting lady or gentleman, cost \$3 each; family tickets, admitting gentleman and two ladies, \$5. The balcony was reserved for those who did not wish to participate in the dancing, and the tickets were \$3. Another season followed of Italian opera, under the baton of Max Maretzek, with the following artists: Signora G. Brambrilla, Donna Valerei Gomez, A. Artollni, Mme. Bertucca Maretzek, Signora Martini, D. Ormy, Rosa Marra, G. Galvarti, Neri Beraldi, Mazzoleni Graziani, Giraldoni, Andragi Marini, Colletti, Ortolani, and Robert Stoepel. "Lucia di Lammermoor" was sung June 30; July 1, 2, 6, "Maria di Rohan;" "La Sonnambula" 10. Mme. D. Ormy, the contralto, made her American début 12 in "Maria di Rohan." Verdi's opera, "Louisa Muller," was given for the first time in America 20, cast as follows:

Louisa Muller	Donna Gomez	Frederica	D. Ormy
Count	Colletti	Miller	Graziani
Rodolph	Beraldi		

"Masaniello" was given 31. Grisi and Mario were brought to this country by Jas. H. Hackett, and they made their American début Sept. 4, 1854. An auction sale of tickets took place at

Castle Garden for their opening night on Sept. 1. No charge was made for admission to the garden during the sale, as was done when the Jenny Lind sale took place. At least 15,000 persons were present. The first ticket was purchased by Miss (now the Baroness) Burdett Coutts, a wealthy lady from England, for \$250. It was said at the time that this lady was a great admirer of Mario, and had followed him to this country. The sale continued for two hours, the tickets going at rates varying from fifty cents to \$2.50. A great many at \$1.50 to \$1.75 premium were sold to music stores, speculators, and others, in lots of twenty to one hundred, while the average to private individuals was from two to six tickets. The initial opera was "Lucrezia Borgia," with Grisi as Lucrezia, Mario as Genarro, and Susini as Duke Alfonso, — their first appearance in America. The company consisted of Donovani, Susini, Fabricatore, Patti Strakosch, M. Morra, Amati Debreul (stage manager), Candi, Patti, Mora, Parozzi, Brindi, and Sig. Arditi (musical director). An auction sale for the second representation took place at the garden Sept. 5. The attendance was meagre, and the bidding slow. Two or three seats were sold for premiums, realizing from \$5 to \$7.50, and the bidding fell off to a dollar, and from that to a shilling. After the second night it was discovered that the public would not pay the prices of admission, and on Sept. 8, the third opera night, it was announced that the uniform price would be \$3, and that there would be no auction sale of seats and no premiums charged on seats. The promenade tickets were \$1. "Norma" was sung Sept. 11, with Grisi as Norma, Mario as Pollio, and Signorina Donovani as Adalgisa, — her first appearance in America. "Norma" was a great success, and was repeated several evenings. The season closed Sept. 29 with "I Puritani," as the autumn was too far advanced to admit of performances in the exposed area of Castle Garden. The company then went to the Academy of Music, under Mr. Hackett's management.

A season of equestrian performances was opened Oct. 23, 1854, with J. Vanderbilt as manager and James M. Nixon as equestrian director. In the company were Mme. Marin, Mrs. Smith, Mrs. Robert Ellingham, Misses Cline and Cook, Hank Madigan, Chas. Davis, A. Sylvester, Harry Whitby, Jas. Nixon, Fred Sylvester, Wm. Lera, Tom King, Felix Carlo (trick clown), Jas. Myers (clown), Hiram Day, Mike Lipman, Master Carlo, Charles and James Madigan, and Geo. and Wm. Nixon. Two performances were given daily. The season terminated Nov. 25, 1854.

In May, 1855, Castle Garden was closed as a place of amusement, and was taken possession of by the Commissioners of Emigration as an emigrant depot. On May 23, 1870, it had a narrow escape from destruction by fire, and suffered damage to the extent

of \$3,000. It was finally destroyed by fire Monday afternoon, July 9, 1876. The fire began about 5.30 o'clock, and in less than half an hour it was a heap of charred ruins. The walls alone were left standing. It had just received one hundred and twenty emigrants, most of whom could neither speak nor understand a word of English. The fire started in the wooden covering of the balcony which skirted the top of the building and overlooked the circular enclosure. The loss on building, baggage, and other goods, amounted to about \$45,800. In December, 1891, it served as a drill hall for the Naval Reserve Battalion. By an act of the Legislature the sum of \$150,000 was appropriated to restore the existing portion of the building and transform it into a public aquarium.

THE LAFAYETTE THEATRE

THE house known as the Lafayette theatre was situated on the west side of Laurens Street, one hundred feet north of Canal Street, extending from Laurens St. (now West Broadway) to Thompson St. It was opened July 4th, 1825. The design was attractive, but it had an unfinished and cheap appearance. The performances consisted of the customary exercises of the circus, equestrian dramas, farces, and ballets. In the company were Lawson, Mestayer, Thompson, Hand, D. Eberle, Morrison, Stickney, Richings, Madden, Tatnall, Richards, A. Herbert, Harrington; Mesdames Tatnall, Pelby, and Godey; Misses Monier, Edstrom, Ann Maria Mestayer, and Ophelia Pelby. The house was opened as a regular theatre on July 4th, 1826, with "The Three Hunchbacks," and, for the first time in America, "The Dumb Girl of Genoa," with Jones, Fisher, Blake, Bernard, Hyatt, Mrs. Fisher, Mrs. Jones, and Miss Tilden, Mrs. Godey, dancer, Burroughs, Thompson, Dinneford, Stickney, Mrs. Dinneford, Sophia, and H. Eberle in the company. The farce of "The Two Gregories" was given, first time in this city, Aug. 7th; "The Avenger, or The Moor of Sicily" the 21st; "The Idiot Witness" Sept. 6; "The Troubadours" Oct. 3. The farce "Three Deep" was given 19th; Alex Wilson acted Bertram the 26; "The Banker of Rouen" Nov. 2nd; "Old Oak Chest" Nov. 21st. The opera "Lodoiska" was sung for the first time here Dec. 4th. "Joan of Arc" was produced Dec. 11th. Peter Richings appeared Jan. 11th, 1828, as Sir Rowland in "The Blood Red Knight," then acted here for the first time; "Sons of Erin" was given March 20. Mr. Kinlock was first seen in this city May 5th, as Napoleon Bonaparte in the "Battle of Waterloo" for Mrs. Gilfert's benefit, and Edwin Forrest played Pythias, to the Damon of Mr. Cooper, June 7th. John Sefton made his first appearance in New York here June 20th, and W. Jackson's début in New York, as Fribble in "Miss in Her Teens," occurred the same night. Mrs. John Green,

formerly Anne Nuskay, made her bow to New York in this theatre June 23rd, as Elvira in "Pizarro." In the early days of the civil war she resided in Nashville, Tenn., where she lost her husband and all of her property. She died in that city Jan. 19, 1862, and was interred in the same grave with her husband in Mount Olivet Cemetery. The dramatic season closed early in December, and the theatre was rented to Mons. Villalave, a rope-dancer, who opened it on the 18th. During the following summer it was entirely rebuilt by Mr. Sandford, and was acknowledged to be the largest and finest theatre in the country. The stage was 120 feet deep, and, in part, 100 wide, being larger than any then existing in England or America, and could be transformed into a tank of real water during any performance. It was considered a vast improvement that the lighting was from above, and that the stage machinery was also managed from the same elevated position. The season opened Sept. 29, 1827, with an address written by Prosper M. Wetmore, and "The Honeymoon" and "The Wandering Boys." July 19th George W. Dixon made his first appearance in New York here as a singer of comic songs. He attained considerable popularity with his "Coal Black Rose" and other negro ditties before T. D. Rice and his "Jim Crow" electrified the public. The season closed in August. The theatre was reopened Dec. 24, 1828, under the stage management of James M. Scott. Mrs. Preston made her début in New York here Dec. 31st as Young Norval in "Douglas." The season ended about the middle of March, 1829, and recommenced April 6th. The ballet "The Marriage" was first seen here July 7th when Mlles. Estelle, Adrie, Ravenot, Clara, Louise, Esther, and Hyacinth, Messrs. Feltman, Duruissell, and Benoi made their American début. On the morning of the 11th, before daybreak, a fire originating in a neighboring building spread to the theatre, and in a short time caused its total destruction. The fire was believed to have been the work of an incendiary. The house was never rebuilt.

THE BOWERY THEATRE

A COMPANY was formed for the purpose of erecting a theatre in the Bowery on the site of the old tavern and cattle market known as the Bull's Head, then belonging to George Astor. Messrs. Gouverneur, Graham, Jas. A. Hamilton, Geo. W. Brown, P. M. Wetmore, T. S. Smith, and Gilfert were the projectors of this enterprise, and in process of time a very handsome structure was completed, having externally the appearance of white marble, with a spacious portico, lofty columns supporting an entablature, and pediment. The size, both of stage and auditorium, was greater than any theatre in the country, and the seating capacity about three thousand persons; and in point of decoration it was unsurpassed. It was hoped by its

proprietors that it would prove to be the favorite dramatic temple of New York. Although known as the Bull's Head Theatre, it was determined to give it the more comprehensive title of the New York Theatre, a name which it retained until it came into the hands of Hackett and Hamblin, who called it the Bowery Theatre, though the latter, in a fit of patriotism on the occasion of the Anderson riot at the Park, in 1831, proclaimed a change, and announced it as the American Theatre, by which its bills were headed for a year or two.

The management of the Theatre was intrusted to Charles Gilfert. There were four tiers of boxes, and the lobbies were extremely spacious and convenient. George Barrett was engaged as stage manager, Mr. Taylor, from the Park, as leader of orchestra. The prices of admission were at first fixed at fifty cents for the boxes and pit, and twenty-five cents for the gallery; but a few nights' experience proved that it would be necessary to discriminate between the boxes and the pit, and the admission was raised to seventy-five cents for the former, and reduced to thirty-seven and a half for the latter, which soon produced the desired effect. The company consisted of Mr. and Mrs. Duff, Mr. and Mrs. Young, Mr. and Mrs. George Barrett, Mr. and Mrs. Roberts, Messrs. Edwin Forrest, Faulkner, Hyatt, Stone, Bernard, Lamb (the singer), C. Durang, Logan, J. Scott, Hamilton, Kenyon, Essenden, Laws, Read, and Beckwell, Mrs. Gilbert, Mrs. Hughes, old Mrs. Barrett, Mrs. Brazier, Miss Devlin, little Miss Kent, the "infant phenomenon" of the period, and others. The theatre was opened Monday evening, Oct. 23, 1826, and the experiment of lighting the house with gas, then first attempted, was hailed with the greatest satisfaction by an audience which crowded the building in every part.

The first performance consisted of an opening address, written by Greville Mellen and recited by George Barrett; the comedy "The Road to Ruin;" a second address written by Dr. Farmer and spoken by Mrs. Young; and the farce of "Raising the Wind." Nov. 6th Edwin Forrest made his first appearance here, acting Othello; "Damon and Pythias" 8th; and Jaffier in "Venice Preserved" 14th. The farce called "Dog Days in Bond Street" was done 17th; Mr. Leggett appeared as Bertram 18th; Edwin Forrest played the Indian Chief in "She Would Be A Soldier" 25th; and 30th the title rôle in "William Tell;" he was seen as Marc Antony Dec. 1, in "Julius Cæsar," with Conway as Brutus and George Barrett as Cassius.

Thomas S. Hamblin first appeared here 13th, as Virginius; Edwin Forrest was seen as King Lear 27th for the first time, with Hamblin as Edgar; Duff, Edmund; and Mrs. Duff as Cordelia. On Jan. 15, 1827, Marie Felicia Garcia (Mme. Malibran) first attempted a character in English opera, that of Count Bellino in "The Devil's Bridge,"

from which all the music was cut save the songs incidental to her part. Edwin Forrest played Rolla in "Pizarro" 25th. Mme. Francisquy Hutin made her first appearance in America Feb. 7th, and introduced the modern French school of dancing on the American stage. During her first dance every lady in the lower tier of boxes left the house. When she sprang upon the stage in her abbreviated skirts a storm of hisses greeted her, and the curtain was rung down on the trembling, affrighted Frenchwoman, and she was never allowed to appear again. Mr. Sarzedas made his New York début 9th as Young Norval; "El Hyder," with a large stud of horses, was given the 15th. Blake appeared in "The Wonder" 20th; Mons. and Mme. Achille made their American début March 1st as dancers; a drama called "Returned Killed" was given 5th; Henry Wallack appeared as Rob Roy 11th, with Mrs. Duff as Helen Macgregor; Alex Wilson came 20th as Reuben Glenroy in "Town and Country;" Edwin Forrest played Damon April 5th; King Lear May 2nd, and Virginius 20th. "Before Breakfast" was given 21st; "Venice Preserved" 22nd; and "The Flying Dutchman" 24th.

William Osborne made his American début June 1st, as Glenalvon, to Edwin Forrest's Young Norval in "Douglas." Osborne came here from England in 1825, appeared throughout the country, and at various times supported Edmund Kean, Macready, and Hamblin. He was once manager of the Richmond, Va., Theatre. He had a daughter named Fanny Osborne, who was for a long time connected with Wallack's Theatre (Broadway and Broome Street). She died in this city Aug. 17, 1855. Shortly after this Mr. Osborne was lost sight of to the profession, and Jan. 13, 1879, he died in this city, in abject poverty. He had four sons, John, George, Theodore, and Victor.

In a small, squalid room about ten feet square, on the top story of No. 5 Centre Market Place, between Grand and Broome Streets, the remains of the old actor, William E. Osborne, the friend of Forrest, the elder Wallack, and of Manager Simpson of the old Park Theatre, were laid out without a shroud or coffin to cover them. Two of his sons, pale, careworn young men, and their wives, sat in the room on rickety chairs, which, along with a stove, a dilapidated mahogany bureau, a cheap pine table, and a child's cradle, constituted all the furniture of the chamber. A poor, pale-faced baby occupied the crib, and a hungry-looking boy of six years watched with eager eyes a pot boiling on the stove, with a broken plate for a cover. The corpse of the dead actor lay on the floor, under the shelf of the window, with an old counterpane thrown over it, and no preparations of any kind appeared to have been made for its decent removal and interment. The reason of this was easy to discover in the air of abject poverty presented by the room and the persons who occupied it. The elder of the two young men, with a

famished look in his eyes, said that he had supported his father for sixteen years.

"The Wife's Stratagem" was presented June 8th; Henry Wallack appeared as Octavian in "The Mountaineers" 9th; Mrs. H. Wallack played Agnes in "The Deserter" the same night. Mme. Celeste made her American début here 27th, and the same night T. H. Quin first appeared in New York, acting Moses in the "School for Scandal." Mme. Heloise, dancer, made her début July 7th; Edwin Forrest appeared as Shylock 23rd for the first time; Thomas Archer made his American bow Sept. 1st as Richard III. He died in London, England, in May, 1848. "The Caliph of Bagdad," a ballet, was first seen in America at this house 3rd; Edwin Forrest was seen 7th as Jaffier in "Venice Preserved." Thomas Comer made his American début 7th as Forage in "Turn Out." He died in Boston July 27th, 1862, and was buried at Mount Auburn. Edwin Forrest was seen as Rolla in "Pizarro" 10th; John and Jane Marchant Fisher and George Vernon made their American début 11th as Zekiel, Ciceley, and Lord Duberly in "The Heir at Law." Jane Fisher was the sister of Clara Fisher. In Oct., 1827, she married George Vernon. In 1830 she was at the Park Theatre, and in the season of 1844-5 she was in New Orleans and Mobile. Probably no actress ever seen on the American stage was a greater favorite. She closed at the Park Dec. 17, 1847, and went to the old Broadway, and afterwards to Burton's Chambers Street Theatre. Sept 12, 1855, she opened at Wallack's (Broadway and Broome Street), and she continued under Mr. Wallack's management until the time of her death, June 4, 1869. She was buried in Greenwood Cemetery.

George Holland made his American début here Sept. 12th, as Jerry in "The Day after the Fair;" De Camp first appeared here 17th, as Gossamer in "Laugh When you Can;" Mons. Barbierre, dancer, made his American début 18th; "Peter Wilkins, or The Flying Islanders," was presented 22nd. Mme. Malibran made her last appearance in America here Oct. 28th, 1827, as the Princess of Navarre in "John of Paris." Her American début was made at the Park Theatre Nov. 29th, 1825, as Rosina in "The Barber of Seville." Amelia Fisher first appeared in America here Nov. 6th. She retired from the stage in 1841, and taught dancing in Boston. For fifty years prior to her death she was mistress of an old-fashioned boarding house at No. 2 Bulfinch Place, Boston, where she died Feb. 23rd, 1893. The famous comedian William Warren made his home there from 1844 until the time of his death, Sept. 21, 1888. Edwin Booth, Joseph Jefferson, and other noted artists made Miss Fisher's house their resting-place when in that city. She was second cousin to William Warren, and her brother married Mr. Jefferson's aunt.

The comedy "Spring and Autumn" was seen here Nov. 7th.

Miss Rock first acted in this city 19th, as Letitia Hardy in "The Belle's Stratagem," and Jenny Transit in "The Winning Husband." "The Freebooters" a comic opera was given for the first time here Dec. 24th; "Alfred the Great" was presented for the first time in America at this house Jan. 5th, 1828; Edwin Forrest appeared as Macbeth 30th; "The Bride of Lammermoor" was given Feb. 20th; and "Thirty Years, or the Life of a Gamester," was done on the same night. Mme. Celeste had a benefit March 4th, when she acted Julio in "Deaf and Dumb," and also, for the first time in America, were given the farce "Laurels" and a travesty on "Hamlet," with George Holland as Ophelia and the Gravedigger.

Louisa Lane (afterwards Mrs. John Drew) first appeared in New York at this theatre March 28th, as Little Pickle in "The Spoiled Child." Cooper and Edwin Forrest played together during the month of May: Forrest as Jaffier in "Venice Preserved," Iago, Marc Antony, and Othello; Cooper as Pierre in "Venice Preserved," Othello, Brutus, and Iago; also as Damon, to Forrest's Pythias. Herr John Cline, tight-rope performer, made his American debut here May 12th. For over thirty years he travelled about the country. Rose Cline, his niece, made considerable reputation as Topsy in "Uncle Tom's Cabin." Cline was at Castle Garden in the summer of 1847 as one of the managers. He died at the Edwin Forrest Home, Holmesburg, Pa., Dec. 3rd, 1886.

On May 26, 1828, this theatre was destroyed by fire. Flames were discovered at 6.30 o'clock in the evening, in a livery stable in Bayard Street, next door to the corner of the Bowery, and in an hour they spread to the theatre. The building was insured for \$60,000, but the scenery, wardrobe, and properties were only partly covered. When the fire broke out the players were all in their rooms, dressing for the drama of "The Gambler's Fate," for the benefit of Mrs. Gilfert, but happily no lives were lost. Charles Gilfert had the ground cleared in twenty-four hours after the fire was extinguished, and in the remarkable short space of ninety days from the date of the destruction of the old house the doors of the new one were opened to the public. The new building was very beautiful and commodious. The front was of white stucco, made to resemble marble, and had six columns to support the roof, the entire front being of Doric architecture. The curtain, instead of rolling up, divided in the centre, and was drawn up into festoons. During the rebuilding Gilfert despatched agents to Europe for artistes of every description, and to him belongs the credit of bringing to this country the first good theatrical orchestra.

The "Dramatist" was the opening programme of the new house on Aug. 20th, 1828, and George Barrett, Henry Wallack, W. B. Chapman, Mrs. Maywood, and Mrs. Geo. Barrett were in the cast. Edwin Forrest appeared as Damon 22nd; Mons. and Mme. Charles

Ronzi Vestris first appeared in America at this house 30th ; Wm. B. Chapman's début was made Sept. 13th. His last appearance on the stage was at San Francisco, Cal., Oct. 11th, 1857, as Alphonso in "Delicate Ground" and O'Smirk in "The Dumb Belle." He died in San Francisco, Nov. 8th, 1857. Junius Brutus Booth appeared here Oct. 15th. The house closed Jan. 15th, 1829, but reopened Feb. 21st. "Roebuck, or Not Guilty" was given March 10th. The house again closed May 1st and reopened June 4 at reduced prices of admission. One of the interesting characters of the Bowery Theatre of that day was Andrew Jackson Allen who was the costumer as well as an actor in the company. Being deaf, he was christened "Dummy Allen." He had been callboy at the Park Theatre, was formerly in the circus, had walked the wire and stood on his head, went to England with Edwin Forrest as costumer, was manager of the Providence (R. I.) Theatre, opened a costume store in this city at the corner of Mulberry and Chatham Streets, had kept public houses at 280 Broadway, 37 Bowery and 261 Bowery, had been associated with Col. Alvah Mann in the Broadway Theatre, and in 1815, at Pensacola, Fla., had personated General Jackson, on horseback, in a piece of his own called "Columbia and Her Heroes." He died in this city at 39 Howard Street, Oct. 30, 1853. The theatre was closed July 24, 1829. Gilfert died in this city July 30, 1829. He may be said to have invented the "Press Agent," as he was the first manager who employed a person to "write up" the merits of the theatre and such members of the company as he thought it his interest to have advanced. The house next passed under the control of the management of the Park Theatre, and so continued until Aug. 2, 1830, when James H. Hackett and Thomas S. Hamblin assumed the direction, and opened with "The School for Scandal." During the first month crowded houses were the rule, but business shortly afterwards fell off, and Hackett was induced to retire, leaving Hamblin sole proprietor from Sept. 1st. Augustus A. Addams appeared Oct. 26th, 1830. During the season of 1835 Mr. Addams was in the company at the Walnut Street Theatre, Philadelphia. He was a very promising and popular tragedian, and Wemyss, the manager, thought him as good an actor as Edwin Forrest; in fact, Addams had appeared in this city at the Park, and gained great popularity in several Shakespearian rôles. Wemyss consulted Robert T. Conrad in reference to writing a play for Addams. The *Kentish Rebellion* of 1450 was suggested as the subject. Conrad agreed to write the play for \$300 for the manuscript copy, and a benefit on the third night of its representation. The play was called "The Noble Yeoman," but, at the suggestion of Mr. Wemyss, the name of "Jack Cade" was adopted. Addams was delighted with the play; it was accepted, and L. A. Godey and Morton McMichael witnessed and signed a contract between

Wemyss and Conrad, Oct. 2, 1835. Its first representation was announced for Nov. 16, 1835, but was postponed to Dec. 7, as Addams was not "up in the part." At the last rehearsal (Dec. 7) Mary Duff, who was cast for Helen Mortimer, was too ill to appear, and Ann Waring (afterwards Mrs. J. W. Wallack, Jr.) agreed to play the rôle. This being settled satisfactorily, it was discovered that Addams was not at rehearsal. After diligent search he was found seated in an arm-chair, just recovering from a severe attack of *mania-a-potu*, but he promised to be "all right" at night. The theatre opened, the company dressed, the scenes were set, and over \$800 in the house; but Addams was not in a fit condition to play. Another drama was, in consequence, acted. C. J. Ingersoll was then given the rôle of Jack Cade, and he played it at the Walnut Dec. 9, 1835. Mr. Addams first played the character Feb. 1, 1836, and made a failure. It was then reconstructed for Edwin Forrest. It was much modified in its general dialogue and in many incidents, and was produced by Forrest under the title of "Aylmere, or The Kentish Rebellion" at the Park Theatre, May 24, 1840. It was shortly afterwards called "Jack Cade."

Addams was gifted by nature with a commanding person, not only a handsome but an expressive countenance, a voice capable of being modulated to the tones of the softest flute, yet powerful enough to out-rant the loudest lungs of any actor who ever tore passion to rags. He is the only one who ever had a chance of shaking Forrest in his position and making him tremble for his title of *the* American tragedian. He had married Mary Duff in 1834, but she got a divorce from him soon afterwards, on the ground of ill treatment. Had he been temperate he would undoubtedly have become one of the greatest actors seen in this country. He died in Cincinnati, March 21, 1851.

George Percy Farren made his American début at this theatre Nov. 7th, as Sir Anthony Absolute in "The Rivals," and, although only twenty-two years of age, he was an excellent actor in high-comedy old men. In a short time he was made stage manager. In July, 1834, a difference rose between Mr. Farren as stage manager and Mr. McKinney, a discharged actor, who, as he was powerless on the stage, summoned to his aid the patriotism of the pit and upper boxes, haranguing them from an upper gallery, declaring that Mr. Farren had insulted the American flag, and that he himself would not act in the theatre "so long as that Englishman was a member of the company." Strictly, Mr. Farren, though not an American, was not an Englishman in that sense which alone would have justified the Bowery boys in lifting the patriotic cudgel in McKinney's behalf. The stage manager was born in the same country that in all probability gave birth to McKinney's parents, if not to McKinney himself, viz., Ireland. It was a troub-

lous night for the Bowery Theatre, but its walls have since seen times more terrible, and its pit benches have known greater wreck. Thomas Hamblin, the lessee, twice appeared as a pacificator; he sent others forward on the same mission, and at last the performance was allowed to proceed, victory being presumptively with McKinney. His dismissal from the theatre continued in force, however. The close of the season of 1834 was the end of Mr. Farren's connection with the Bowery Theatre, and he went South, and for many years was identified with Ludlow & Smith's theatres; his reappearance in New York being on April 13, 1859, as Goodwill in "The Mesalliance," at Burton's New Theatre (afterward Winter Garden). He died in this city Aug. 18, 1861. Mrs. Gaspard Maeder (formerly Fanny Fitz Farren) is his daughter.

Charles R. Thorne first appeared at this house Dec. 9th, as Pythias; "Toinoheka" was played 24th; and "Barmecide" 29th. De Jack, a performing elephant, made his début here Jan. 10th, 1831; "Henry IV." was played Feb. 12th, when George Jones, afterwards known as Count Joannes, played the Prince of Wales for his New York début, with Thomas Hamblin as Hotspur and Kilner as Falstaff. Mr. Jones was born in London, Eng., May 10th, 1810, and at six years of age was brought to Boston, Mass, where he made his first appearance on the stage in 1828 at the Federal Street Theatre. William Rufus Blake having retired from the Bowery, Mr. Jones was given his position. Jones remained here for three seasons. One of his original characters was Tom Tiller in "The Water Witch." He wrote "Evil Eye" in conjunction with Jonah Phillips, and Jones acted Demetri. He was the original Advocate Carwin in "Therese, or The Orphan of Geneva." On one New Year's evening, "Richard III." was acted: J. B. Booth as Richard, George Jones as Richmond. Booth had been drinking very heavily the early part of the evening, and by the time the tragedy commenced he was very hilarious. The following account of the incidents of that night was given to me by the Count Joannes a few years prior to his death. "Just as the fifth act commenced and as the future Henry VII. sauntered upon the stage, amid the applause I saw Jemmie Anderson, the prompter, endeavoring to restrain Booth, who had but one thought, one idea, and that was to kill me as the *Earl of Richmond*; *Richard III.*, i. e. Mr. Booth, brought all his tiger energy against me, and there was reality in his words in the tragedy, — 'Of one, or both of us, the time is come!' Never in the history of the stage was there such a real combat as that which followed, and had I not been one of the most calm and skilful of swordsmen, I should have been cut to pieces and died upon the field, instead of *Richard III.* As it was, I merely defended myself from his furious attacks, and as he could not touch me he became more enraged and frantic; foam at his mouth, and curses upon his lips.

The audience, 2,000 persons, 'applauded to the very echo, that should applaud again,' all believing that there never was such a simulated combat as that before them; but it was, in fact, a reality they applauded. At last becoming exhausted from holding *Richard III.* by main force, to prevent him rushing upon the stage at once, to kill, as he said, 'that infernal *Earl of Richmond*,' the prompter suddenly released him, and *Richard III.* rushed upon the *Duke of Norfolk*, and with one blow of his sword cut his knightly plume in two pieces, saying, at the same time, 'Take that! I told you to saddle White Surrey for the field to-morrow, and you did not do it. Remember! I made you the first *Duke of Norfolk*!' This was an historical fact, and Mr. Booth was a good historian. He continued cursing the *Earl of Richmond* off the scenes, was wild with rage, and actually considered himself *Richard III.* Finally the last scene of the tragedy was reached, and he entered upon it foaming at the mouth. Not one incident of the rehearsed combat did he remember; all had been forgotten in his inebriate brain, his maniac attempts to kill me. I thought it was time for me (professionally) to return the compliment, and consequently I gave him the *coup de grâce*, or blow of death, as I thought. Believing that he would fall, 'I took the stage,' when, quick as a flash, he followed me, and aimed a blow at my head. I suddenly turned and disarmed him, seized him by the throat, threw him, and held the madman down, at the same time saying to him: '*Richard III.*, are you dead?' 'Dead?' he replied. 'No! you infernal *Earl of Richmond*. Down! down! to hell, and say I sent you there!' I gave a signal to the prompter to drop the curtain, and Mr. Hamblin, Mr. Anderson, and myself lifted the exhausted body of the dead king and took him to his room, and an hour elapsed before '*Richard* was himself again.'"

In 1839 Jones was manager of the Marshall Theatre, Richmond, Va., and he built and managed the Avon Theatre, Norfolk, Va. He delivered five orations at Faneuil Hall, Boston. He wrote the *History of Ancient America*, and visited Europe and delivered lectures upon the Bible. In 1865 or 66, after an elaborate public examination he was admitted to practise as an attorney and counsellor-at-law in the Supreme Court and all other Judicial Courts of the State of New York. In 1833 he was installed Count of Sertorii of the Holy Roman Empire of the First Commander of the Imperial order of Golden Knight and Count Palatine. He was never seen in public without his insignia of knighthood. He wore the jewel and pendant upon a dark black scarf that was in harmony with the general sombreness of his attire. He was of medium height, fine figure with an animated countenance, high forehead, expressive dark eyes, resolute chin, and fine, white, even teeth; he wore a heavy moustache, with a fresh and ruddy complexion; he did not smoke

or drink intoxicating liquors. He was of a nervous, sanguine temperament, had a resolute purpose, was persevering, energetic, and untiring. Mr. Jones was not appreciated as he deserved, for he was a gentleman and was noted for his uniform kindness of heart to his employes. He died Sept. 30th, 1879, in a little room in the West Side Hotel, 15th St. and Sixth Avenue, New York, without a single dollar in his possession. His remains were interred in Maple Grove Cemetery, L. I.

Emily Mestayer first appeared at this theatre, March 14th as Prince John in "Henry IV." In 1834 she was known as Mrs. Houpt at the little Warren Theatre, Boston. In 1840 she was at the Chatham Theatre this city; in 1842 at Vauxhall Garden, New York; 1845-6-7, at the Boston Museum; and on July 3rd, 1848, reappeared in this city at the Chatham Theatre, as Rosetta in "The Alpine Maid" and Lize in "A Glance in New York." Her last appearance in this city was Dec. 18, 1873, at the Union Square Theatre, as the Baroness in "Led astray." Her last appearance on the stage was Aug. 8, 1878, at the California Theatre, San Francisco, Cal., in "Diplomacy." She died in New York April 25, 1882, aged 68 years. Through her family connections, she was related to Mrs. Barney Williams (who married her brother Charles), Mrs. W. J. Florence, and George Jordan. She was the sister-in-law of Charles R. Thorne, and the aunt of Charles R. Thorne, Jr., Edwin F. Thorne, William Thorne, and Mrs. John Chamberlin. She was married to Daniel Reed, an equestrian actor, who was shortly after found dead in bed. Her second husband was Dr. Charles Houpt, an actor, afterwards a dentist, who died in California about 1851.

"The Water Witch" was given here March 21; "The Evil Eye" April 4th; "Demoniac" the 11th. Alexina Fisher first acted here 25th, as Young Norval in "Douglas." "Cagliostro" was played 30th. J. B. Booth acted Hamlet June 14th, and Mrs. Dean, mother of Julia Dean, was the Ophelia. "Julius Cæsar" was given 16th, with Cooper as Marc Antony; Hamblin, Brutus. F. Cooper appeared as Falstaff 18th, to Hamblin's Hotspur in "Henry IV.," and J. B. Booth was seen as Gloster 22nd, in "Jane Shore." T. A. Cooper first played Sir Peter Teazle here 27th. Hamblin opened his next season Aug. 18th with "Julius Cæsar." Henry G. Pearson made his début in New York at this theatre 30th, as William Tell. Josephine Clifton made her bow here Sept. 21st as Belvidera in "Venice Preserved." On Feb. 13, 1837, she produced in Boston "The Bride of Genoa," in which she acted the male character of Montaldo. She married Robert L. Place in July, 1846, then manager of the American Theatre, New Orleans. In the spring of 1847 she came to New York on a visit to her friends, and early in the autumn left for New Orleans. In twenty-four hours after she landed there, Nov. 22nd, she was a corpse. Her remains were conveyed to Phila-

delphia and placed in the same grave with her sister, Louisa Missouri, in Ronaldson's Cemetery.

Mary Ann Russell, afterwards Mrs. M. A. Farren, made her début here Sept. 28th as Jenny Transit in "Winning a Husband;" "The Demon of the Desert" was produced Oct. 10th. Thomas H. Hadaway made his American début here Nov. 10, 1831, as Dominic Sampson in "Guy Mannering," and Robin in "No Song, No Supper." His wife made her American début as Lucy Bertram and Margueretta in the same pieces. Mrs. Hadaway's last appearance on the stage was at this theatre Aug. 22, 1832, as Norma in "The Ice Witch." On the following day she died of cholera. She left one child, who, ten years later, appeared in Philadelphia for her father's benefit, but did not remain in the profession. Thomas Hadaway was married three times. His first wife was Miss Hallande, who died of cholera. His second was the daughter of a Long Island farmer, who bore him eight children. His third wife was seventeen years his junior and the daughter of Col. Hawkins, of Stony Brook, L. I. He died Sept. 7, 1892, aged 91 years, at Montgomery, N. Y., of valvular disease of the heart, and his remains were interred at St. James, L. I.

W. H. Keppell made his first appearance here 14th, as Hamlet. "The Polish Wife" was seen 25th. Mrs. Anderson, formerly Josephine Bartolozzi, made her début Dec. 8, as Rosina, in the "Barber of Seville." John Fletcher first acted in New York at this house, Dec. 13th, in the "Venetian Statues." On the same date Mons. Gouffée acted in the "Island Ape." Samuel Butler made his début here 14th, as Coriolanus. He was a grandson of the first Joseph Jefferson, and nephew of the second. He subsequently played Virginius and other parts. On Nov. 4, 1841, he appeared at the Park Theatre as Hamlet, and on Nov. 9th in "Waldec the Avenger." William Blanchard made his American début at this house 26th, as Sir Abel Handy, in "Speed the Plough." Mrs. Mangeon came Jan. 4th, 1832, and acted Floretta. The house was closed for one month. The "Ice Witch" was given April 2nd. Naomi Vincent made her New York début April 9th. Her person was small; her features not remarkable for beauty, but bore the stamp of intellect, which, when lighted up by the enthusiasm of her assumed character, captivated the hearts of the audience. She was the second wife of Thomas Hamblin, and died in this city in 1833.

"Victorine, or the Seamstress of Paris," was produced 25th. "Rent Day," by Douglas Jerrold, was seen for the first time in New York, May 5th. Frederick S. Hill made his début in New York at this house 26th, as Frederick in "The Poor Gentleman." "Eugene Aram" was seen here June 19th. The next season opened Aug. 20th, 1832, with "The School for Scandal." Henry Wallack played Rolla in "Pizarro" 31st. "Old Jonathan and his Apprentices" was

done Sept. 12, and "Kabri the Modern Shoemaker," 26th. "The Hunchback" was first given here Oct. 15th, with Hamblin as Sir Thomas Clifford, and Naomi Vincent as Julia. "The French Spy" was first presented in America 20th, with Ann Waring as Matilda. "Catharine of Cleves" was seen Nov. 8th; "The Fire Raiser," 10th; also on the same date was given "Casco." T. D. Rice sang "Jim Crow" here 12th. "Oroonoko" was played, for the first time in New York, 29th, with J. B. Booth in the title rôle. T. A. Cooper came in January, 1833, as Marc Antony, to J. B. Booth's Cassius. "The Tower of Nesle" was given for the first time in February; "Blue Laws" was done March 15th. Edmon S. Conner first acted in this city April 19, as Scamper in "The Promissory Note."

"Thalaba the Destroyer" was first played in America May 13. T. A. Cooper appeared June 7th, as Master Walter in "The Hunchback," for the first time; "The Warden of Galway" was given 10th; "Winkey the Witch" was done 7th; "Black Beard" the 14th; "Mazeppa" the 22nd, with George Gale in the title rôle; "The Wife" Sept. 4th; "Jonathan Bradford, or the Roadside Inn," 23rd; and T. A. Cooper took a benefit Nov. 7th, in "The Honeymoon," with this cast: Duke Aranza, Hamblin; Count Montalban, Geo. Jones; Julianna, Josephine Clifton; Zamora, Mrs. Flynn; Rolando, H. Wallack; and Volante, Mrs. McClure. "The Irish Tutor," followed, with Tyrone Power as Terry, William Wheatley as Charles, and Collins as Tillevell. J. B. Booth played "Richard III." 13th. Mrs. Herring, mother of Fanny Herring, made her American début 18th, as Queen Elizabeth in "Richard III.," with Booth as Richard and Henry Wallack as Richmond. Edwin Forrest appeared in "Damon and Pythias" 27th, followed by "Macbeth," "Virginius," Rolla in "Pizarro," "Metamora," "Gladiator," "Othello," "Oraloosa," and as Carwin in "Therese, or The Orphan of Geneva." For Forrest's benefit and last night, Dec. 23, "Whistler, or the Fate of the Lily of St. Leonard," was given here for the first time.

David Ingersoll made his New York début 27th, as William Tell. "Wacousta, or the Curse," was given 30th, for the first time on any stage. Louise Medina was the author, and Ingersoll played the hero. "Lion Doomed," a spectacular play, had its first hearing Jan. 8th, 1834, and on the same night Edwin Forrest produced "The Broker of Bogota," with this cast:

Baptista	Edwin Forrest	Leonora	Mrs. Flynn
Marquis de Palmera	H. Gale	Francisco	E. Conner
Fernando	Geo. Jones	Mendoza	Farren
Ramon	D. Ingersoll	Julianna	Mrs. McClure
Pablo	McClure		

"Julius Cæsar" was given Jan. 15th, with Edwin Forrest as Marc Antony; Geo. Jones, Julius Cæsar; Conner, Octavius; Hamblin,

Brutus ; Cooper, Cassius ; Henry Wallack, Casca ; Mrs. Flynn, Portia ; Mrs. Fanny J. Herring, Calphurnia.

Priscilla Cooper made her début 17th, as Virginia ; Hamblin, Icilius ; Cooper, Virginius ; and Forrest in the small part of Dentatus. "The Forty Thieves" was seen here 24th ; "Metamora" Feb. 5th. On Feb. 8th Edwin Forrest acted Jaffier, to Cooper's Pierre, in "Venice Preserved," with Mrs. McClure as Belvidera. Mrs. McClure's maiden name was Mary Ann Meek. Her first husband died in 1841. She shortly afterwards married W. G. Noah, a wealthy manufacturer of Buffalo, N. Y., and intended to retire permanently from the stage. But the panic of 1842 swept away most of her husband's wealth, and she returned to her profession, acting under Mr. Dean's management, until 1845, when, her husband having retrieved his fortune, she retired to private life for some nine years. Owing to further business troubles, Mrs. Noah again returned to the stage in 1854, playing the part of Julia in "The Hunchback." After travelling a year, she again forsook the boards, and, after the spring of 1855, resided in Rochester, N. Y. She was the mother of Rachel Noah, the wife of Henry Shirley France, who died in Atlantic, near Boston, Mass., Aug. 14, 1879. Mrs. Noah died in Rochester, N. Y., April 25, 1888, aged eighty-eight. Feb. 11th Forrest played Pythias to Cooper's Damon ; 12, Marc Antony, to T. A. Cooper's Cassius ; 17, for Cooper's benefit, Forrest played Dentatus again ; Hamblin, Icilius ; Cooper, Virginius ; and Priscilla Elizabeth Cooper, Virginia.

"Anne of Gierstein," was given March 3 ; "Grace Huntley," 15 ; "Six Degrees of Crime" was seen, for the first in this city, 19th, with F. S. Hill as Julio Dormilly. Charles Booth Parsons first appeared here 24th, as Othello. He retired from the stage in 1831, and became a minister of the gospel, but returned to the stage in October of the following year. "Revolt of Ghent" had a hearing here March 24th ; "Schinderhannes, the Robber of the Rhine" was given April 11th ; "Life in New York," 15th ; "The Golden Farmer," May 18th, for the first time in New York, with William Gates as Jemmy Twitcher. Alex Pickering first played in New York at this house, 20th, acting Rob Roy. He married the daughter of Caleb Woodhull, who died of yellow fever in New Orleans, in 1837. The season closed July 15th, the 9th having been devoted to the benefit of G. Percy Farren, when Edwin Forrest appeared as Metamora. Aug. 11th, 1834, was the opening night of a new season, and J. R. Scott made his first appearance at this theatre, acting Virginius. Mrs. Ingersoll made her début in New York at this house, 14th, as Lucille, in "The Forest of Bondy." "Ugolino" was seen for the first time in this city, Sept. 17th. "Ontalissi" was given 29th, with John R. Scott as the hero ; "Luke the Laborer" was done Oct. 17th. "Beulah Spa, or Two of the B'hoys," was given 18th ; "Œdipus," 20th. Mme. Celeste returned to America from Europe, 1834, after an

absence of five years, and produced, for the first time in this country, on Nov. 17, "The French Spy," which was originally written for her, under the title of "L'Espionne Française, or La Prise d'Alger." "The Wizard Skiff" was acted 24th, with Celeste as Alexa. "Wept of the Wish-ton-Wish" was seen Dec. 1st. "Marie de Monteville, or the Escape of Charles the Second," was presented 8th. "Seven Clerks, or the Denouncer," had a hearing Jan. 26th, 1835. John R. Scott appeared as Napoleon Feb. 2nd. "The Last Days of Pompeii" was given 9th; "Married Life," March 2nd; "Spectre King and His Phantom Steed," 10th; and "Spirit Bride, or the Major's Daughter," April 6, with Celeste as Zella. "The Death Plank" was done 23rd; "The Tempest," May 4th; and "O'Neil the Rebel," 11th.

The "dog drama" was introduced to America May 18th, by Barkham Cony and William Blanchard and their dogs, and "The Forest of Bondy" was the vehicle they chose. Mary Gannon, who afterward became such a favorite at Wallack's Theatre, appeared in this and other "dog dramas," being then only six years of age.

James Sheridan Knowles first appeared at this theatre June 13th, as Pierre to Hamblin's Jaffier in "Venice Preserved." E. T. Parkinson made his début 27th, as George Barnwell in the play of that name. As manager of this theatre, Thomas Hamblin had struggled alone and incurred many debts until the summer of 1835, when the engagements of Forrest and Celeste, and the production of several spectacles, among which were "The Earthquake" (which yielded \$8,000 the first week), "The Last Days of Pompeii" (by which was cleared \$10,000), and "Norman Leslie," which also added \$6,000 to the treasury, enabled him to rid himself of his embarrassments, and he purchased the theatre, the ground being mortgaged to Henry Astor. It reopened Aug. 10, 1835, with the following people: Blakeley, Jackson, Woodhull, Gates, Gilbert, Germon, McCloskey, Misses Nelson, Johnson, Mesdames Fanny Jessel Herring, Fletcher, and Percival in the company.

"Yesnasse, a Tale of Carolina," was first seen here 17th; "A Mother's Dream, or the Two Sons," 20th; and "Luke Evelyn, or The Shadow on the Wall," Sept. 3rd. Hamblin played Othello to Cooper's Iago, Ingersoll being Cassio, and Priscilla Cooper Desdemona, 14th. On the same date was acted "Moonshine, or Lunar Discoveries." "The Sledge Driver" was done here 15th; "La Tentation, or The Devil's Daughter" was first presented Oct. 5th. "Victoire, or a Tale of the American Camp," was acted 13th; "Bone Squash Diavolo," 14th; "Infernal Machine, or The Death of Marshal Mortier," 17th; and "The Maid of Croissy, or Theresa's Vow," was seen, for the first time in this city, Dec. 7th. Mr. Anderton's American début was made 11th, as Jeremy Diddler, in "Raising the Wind." "Norman Leslie" was done Jan. 11th, 1836; "A Vision

of the Dead, or a Dream at Sea," was seen here Feb. 8th; "Isabella, or Woman's Life," March 3rd; and in September Charlotte Cushman applied to Hamblin for an engagement. Hamblin expressed a desire to see her rehearse, notwithstanding that she came well recommended by his friend Barton of New Orleans. Hamblin entered into a contract with her for three years at a salary of \$25 a week for the first year, to increase \$10 a week each year, the engagement to begin as soon as she could get a wardrobe for the characters she had rehearsed. Arrangements were soon made by which a wardrobe was to be furnished her, Mr. Hamblin becoming responsible for the debt and deducting \$5 a week from her salary to pay it. She made her début Sept. 12th, 1836, as Lady Macbeth, to the Macbeth of Hamblin. She appeared 13, as Helen McGregor in "Rob Roy," and for her benefit, 17th, as Alicia, in "Jane Shore;" she afterwards sang the song of "The Sea," and was seen as Patrick in "The Poor Soldier." After a few appearances, she was obliged to retire, and for three weeks was laid up with rheumatic fever. "La Fitte" was played here Sept. 19.

Mrs. Melinda Jones made her début here Feb. 22nd, as Bianca in "Fazio," for her husband, George Jones' benefit. Her success was great and she adopted the stage as a profession. Her maiden name was Topping. In male characters she was very good, and she won considerable reputation as Romeo. She resided in Boston for some time, where her last regular engagement occurred. She appeared there during the season of 1870-1, at the Globe Theatre. For a season she travelled with a company, after which she retired from the stage and kept a boarding house in this city. She was the mother of Avonia Jones, who married G. V. Brooke. She died in Boston, Dec. 12, 1875. She had a tall, commanding figure, a majestic presence, and a voice of much sweetness and power.

On the morning of Sept. 22nd, 1836, the theatre was again in ruins. The flames were discovered bursting from the rear of the building at 5.30 o'clock. The building (owned by Hamblin), including all the scenery, music, and properties, and the wardrobe of the Italian Opera Company, was valued at \$30,000. There was no insurance, the policy having expired a few days before. The total loss was \$100,000.

Undaunted, however, the Bowery again rose like a Phœnix. W. E. Dinneford became lessee, and on Jan. 3, 1837, the theatre was opened with "Rent Day," "The Waterman," and "Charles II." Dan Marble made his first appearance as a star here May 1st, as Sam Patch in the farce of that name. His last appearance on the stage occurred May 5th, 1849, as Hopkins Waddlebottom in "How They Do It At Washington;" also as Jonathan Ploughboy in "Forest Rose," and Diggory in "All The World's a Stage." He died at Louisville, Ky. May 13th, 1849. William Hield made his New York

début July 12th, as Rolla in "Pizarro." William Hield, Jr., made his bow 18th, as Young Norval in "Douglas." He died Aug. 28th, 1858. The season closed July 4th, reopened July 10, but closed again during the same month; and was reopened again Aug. 14th, 1837, by Mr. Dinneford. "The Bronze Horse" was given here Oct. 23rd, with Williamson as Zamna, his first appearance in this city. "Nick of the Woods; or, The Jibbenainosay" was done here Feb. 5th, 1838, with Charles S. Porter as Roaring Ralph and Mrs. Flynn as Tillie Doe.

The house was again destroyed by fire Monday morning, Feb. 18, 1838. About 2 o'clock flames were seen issuing from the rear of the theatre, in that portion of the building occupied by the carpenter. In two hours the house was in ashes. The performance was over at 12 o'clock, and, although the last piece was a nautical melodrama, very little gunpowder was in requisition during its progress. The building belonged to a joint stock company. Booth was to have begun an engagement the same night, as Richard, with a reduction in the prices to fifty and twenty-five cents. The building was insured for \$35,000. The scenery, dresses, and properties were totally uninsured, and were valued at \$60,000. The fire was supposed to be the work of an incendiary.

For nearly a year after, the Bowery was supposed to be a thing of the past, but it was rebuilt and opened May 6, 1839, by Thos. Hamblin, as manager and proprietor. J. S. Jones was stage manager, and the following were in the company: Messrs. Hield, Gates, McCutcheon, Foster, Rafille, N. Lewis, Thompson, Sowerby, Milner, Dennison, Freeland, Burns, McCloskey, Price, Mrs. Shaw, Hield, Mossop, Hunt, Stickney, Misses Lee, Clarke, Wallis, Bell, King, Mrs. Signe, Foster, Price, McCloskey, and Asten.

On May 6, 1839, Joseph Proctor first appeared in New York and acted Nathan Slaughter in "Nick of the Woods, or The Renegade's Daughter." Mrs. Shaw, who had become a great favorite at the Park theatre was secured by Hamblin and made her début May 13th as Alice Darvil in "Ernest Maltravers." John Gilbert made his bow June 13th as Sir Edward Mortimer in "The Iron Chest." The farce, "Victoria, or The Lion and the Kiss," was also presented the same night, when J. M. Field appeared as Mr. Bennett, with Mrs. W. H. Smith as Victoria. Mary Ann Lee made her New York début June 12th. Julia Turnbull first appeared here 25th; "Lion King" was done July 1st; Thomas Barry played William Tell 15th; "Il Male-detto" was seen 22nd; "Gentlemen of the Old School" 29th; and "Charles Tyrrell, or the Bitter Blood," Aug. 5th.

Mme. Celeste returned here Sept. 9th. After making a tour in this country, she returned to England and appeared in Liverpool as Fenella, in "Masaniello." During her American tour in 1828 she was married to Henry Elliott of Baltimore, Md. Elliott sat in a

private box with a party of friends the night Celeste appeared at this theatre, and seemed to be captivated by the actress. He spoke his admiration and was bantered by his friends on his hopeless passion. "Hopeless passion, indeed!" said Elliott. "I'll bet \$5000 that I'll wed her in a month." The bet was taken. Elliott secured an introduction, gave a great banquet in Celeste's honor, proposed and was accepted on that occasion, and was actually married within the month, thus winning both bride and bet. He drank and gambled to excess afterward, however, and the lovely Celeste lived to regret ever having seen him. They left one daughter, now a happy wife and mother in Baltimore. Mme. Celeste's sister Therese contracted amorganatic marriage with Prince Adalbert of Prussia, who died in 1873.

Celeste returned to America in 1834, and appeared at the Bowery Nov. 17, in "The French Spy." For her benefit on the 24th, "The Wizard Skiff" was acted. On July 4th, 1835, she commenced a second engagement at this house. She reappeared here June 19, 1837. After a trip to England she once more reappeared in this city Sept. 27, 1838, at the National Theatre, and again at that house in 1839. After playing at the Bowery in 1839, she went to the Park, where she was seen Dec. 16 of the same year, and in May, 1840, she was at the New Chatham Theatre. She returned to England in 1841, but reappeared in America the next year at the Bowery, Sept. 26. She returned to England in two months. After an absence of ten years, she reappeared in this city at the old Broadway Theatre Oct. 13, 1851, in "The Green Bushes." After a trip through the English provinces she reappeared in this city Sept. 25, 1865, at the Broadway (corner of Broome Street) in "The Woman in Red." Her last appearance in this city was June 8th, 1866, at the New Bowery theatre, when she acted Manrico in the "Child of the Wreck" and Miami in "Green Bushes." She returned to England in 1868, retired from the stage in 1874, and died in Paris, Feb. 19, 1882. She was a great artiste when she first came to the Bowery. She had a faultless form, a handsome face, sparkling black eyes, and features that possessed more mobility than usually falls to the lot of mortals. She excelled in the portrayal of male characters. The pose of Celeste in a beautiful picturesque scene, where, at the rising of the curtain, she is seen in the scantiest of costumes, standing upon the turreted wall, with bow and arrow in her hands, was most exquisite. She was, indeed, a model for any painter or sculptor. Her diction was very interesting and attractive, as she spoke with a great deal of *naïveté* in English, broken by her French accent and intonation. She was an excellent dancer. She combined power with grace, and dignity with ease, to which was added the effect of a right royal queenly bearing.

"Blanche of Navarre," by G. P. R. James, was seen here Sept. 30th, 1839, for the first time in America. "The Bronze Horse, or the

Spell of the Cloud King," was given Oct. 7th. Edwin Forrest opened Dec. 9 in "Virginus," with Mrs. Shaw as Virginia; he appeared 10 as Claude Melnotte; 11, Othello; 12, Spartacus; 13, in "Damon and Pythias"; 16 and 17, "Metamora;" and 18, "William Tell." Charles Kean made his first appearance here Dec. 19, as Richard III.; 20 as Sir Giles Overreach; 21, Richard III., 23 and 26. "Othello," with Kean as Iago, Hamblin as Othello, and Mrs. Shaw as Desdemona 25; 24, Hamlet; 27, Julius Cæsar; 28 in "The Iron Chest" and "The Lady of Lyons," Kean playing Claude Melnotte.

"Jack Sheppard" was first played in America at this theatre Dec. 30, the cast as follows:

Jack Sheppard	Mrs. Shaw	Owen Wood	Mr. Blakely
Jonathan Wild	Mr. Barry	Ryhart Von Galgbrok . . .	Mr. Taylor
Blueskin	Mr. Gates	Landlord	Mr. Beckwell
Quilt Arnold	Mr. Hall	Lady Trafford	Mrs. Herring
Thames Darrell	Mr. Foster	Mrs. Sheppard	Mrs. Hield
Sir Rowland Trenchard	Joseph Proctor	Winnifred Wood	Mrs. Proctor
Mr. Kneebone	W. H. Bellamy	Mrs. Wood	Mrs. Stickney

William E. Burton first appeared at this theatre Jan. 15, 1840, as Billy Lackaday, in "Sweethearts and Wives," and Guy Goodluck in "John Jones." The spectacle of "The Fairy Spell" was produced Jan. 20th. Sig. Hervio Nano, called "The Gnome Fly," first appeared in America Jan. 27. "Hamlet" was given Feb. 17, for Hamblin's benefit. "Pizarro" was also acted on the same night. Mrs. Shaw played Hamlet for the first time to the Ghost of Mr. Hamblin. Feb. 21 and 24 she played Lady Macbeth for the first time, and 29, Angela in "The Castle Spectre," also for the first time. March 7, John R. Scott made his first appearance at this theatre, acting Julian St. Pierre in "The Wife." On that occasion, George Jamieson also made his début.

Edwin Forrest appeared here as Metamora, March 16th; "Faint Heart Never Won Fair Lady" was seen for the first time in this city 27th. "The Artist's Wife" was acted April 20, with Mr. Ranger as Clermont, and Susan Cushman as Lady Charlotte—their first appearance at this house. Edwin Forrest appeared for one night—April 20—as Othello, to Hamblin's Iago. On April 21 the historical and military melodramatic romance, "Attila," was played. April 27 Mons. Klishnig was seen in "Gig Gig, or the Frog, the Tiger, and the Sapajon," appearing as a frog, a tiger, and a monkey. "Tippecanoe" was given May 8th; "Statue Fiend," 18th; and Edwin Forrest played Metamora 28th.

T. D. Rice opened June 15th in "Jim Crow." "Ion" was given June 22, with Mrs. Shaw as Ion. Mrs. Shaw also played Harriet in "Is He Jealous?" For T. D. Rice's benefit, June 27, Mr. Mos-sop played O'Callaghan in "His Last Legs;" for Hamblin's benefit,

June 29, J. H. Hackett made his first appearance in New York in ten years as Colonel Nimrod Wildfire in "The Kentuckian" and as Mons. Mallet in the farce of that name.

July 4 the aquatic drama, "The Pirates' Signal," was produced. This was the first "water drama" ever presented in this country. A large body of water covered the whole of this immense stage during the last act, upon which was a full-rigged ship, that came on at the upper entrance, sailed down to the footlights, turned and went up the stage and off at the upper entrance. Upon this ship the "business" of the scene took place. July 20 another aquatic drama, called "Yankees in China," was produced. Two full-rigged frigates, American and English, with their yards and decks crowded with men battering a fort, were the great features of the play. "Greys-laer" was seen here August 3, with A. J. Neafie as Joseph Brandt.

"Jane Shore" was produced here Aug. 10, with Mrs. Sloman, her first appearance at this theatre, as the heroine, Mrs. Shaw as Alicia, and Hamblin as Hastings. On Aug. 17, Mrs. Shaw played Romeo for Hamblin's benefit, and for her own benefit, on the 21st, she appeared as Hamlet, and 22 as Romeo. Edwin Forrest acted, Sept. 7, in "Metamora;" 8, "Damon and Pythias;" 9 and 12, "The Gladiator;" 10, "Metamora;" 11 and 15, "Richard III.;" 14, "Macbeth;" 16 and 17, "The Broker of Bogota;" and for his benefit and last appearance, 18, "Richelieu" and "Therese." Forrest played Carwin to the Therese of Charlotte Barnes. The season closed Oct. 2, with "Richelieu" and "The Wonder." Miss Rock played Julie de Mortimer and Donna Violante. Miss Rock was brought to this country by William Pelby, for the Federal Street Theatre, Boston, and became a great favorite. She was a versatile actress, equally at home in farce, comedy, tragedy, and opera. She owned a cottage at Harlem, N. Y., and George Holland, Edwin Forrest, G. P. Morris, and N. P. Willis, the poet, were among her friends. Her last appearance in New York was at this theatre Oct. 2, 1840, when she played Julie de Mortimer to Forrest's Richelieu. She shortly afterwards married Sir John Murray, a captain in the British army, and left the stage. Her husband, seven years later, deserted her, and she taught music in this city, being proficient on the harp and an excellent vocalist. She died in Albany, N. Y., May, 1883.

On Oct. 5 a benefit was given to Hamblin, with John R. Scott as Virginius. The entertainment consisted of the third act of "Hamlet," second act of "The Iron Chest," fourth act of "Virginius," third act of "The Mountaineers," "The Review," with W. H. Williams as John Lump, and "The Adopted Child," with John R. Scott as Michael were also played. After extensive alterations in the house, the next season opened Nov. 9, 1840, for melodramatic and equestrian spectacles, under the direction of Mr. Cadwallader.

After the equestrian performances the melodramatic spectacle, "The Battle of Waterloo," was given, introducing fifty horses, two hundred "supers," clothed in new and handsome uniforms, cannons, artillery, baggage-wagons, and moving magazines, making an exciting scene. This play had a great run in London, England. Charles Mason played Napoleon Bonaparte here. On Nov. 23 Levi J. North, the equestrian, appeared. On Dec. 4 the fifth act of "Richard III.," with a stud of horses, and C. Mason mounted on horseback as Richard, was seen. The pantomime of "The Harlequin's Holiday, or All Alive in New York," was presented Dec. 25, for the first time in this city. J. Davis, of Astley's theatre, London, played the Harlequin, Mulligan was the Pantaloon, and Wells of London the Clown.

On Jan 11, 1841, Welsh, Bartlett & Co. opened the house with ring performances exclusively. April 12 Hamblin & Barry resumed the management, retaining the circus company. "The Marble Heart, or Raphael's Dream" was given, with Thos. McCutcheon as Raphael — his first appearance here. "Wat Tyler" was acted, with Hamblin as Wat, and Mrs. Anderson, her first appearance here, as Effie. In the organization were Foster, Dennison, McCutcheon, Rockwell, Browne, J. B. Addis, Perrett, McCluskey, Needham, Gates, Sowerby, Barry, Barnes, Jackson, Mrs. Gossin, Mrs. Lansing, from the Southern theatres, and Mrs. Herring. April 26, the prices of admission were reduced to: boxes, 50 cents; pit, 25; gallery, 12½. Master Runnells made his first appearance in a new equestrian Scotch act, called "Hamish, the Son of Rob Roy MacGregor." Dale appeared in a vaulting act; Alex. Downie was the Clown. Mrs. Gullen made her début in an equestrian act; the Swiss Bros. appeared in classic tableaux; and the equestrian drama, "The Conquest of Mexico," was also given. "Timour, the Tartar," was seen, for the first time in this theatre, May 2.

On May 18 the theatre was closed by an order from the Court of Chancery, the manager not having paid the license fee of \$500. The money was afterwards raised and the house reopened on 24th. The season, which proved one of the most unproductive on record, closed July 12. Hamblin reopened the theatre Aug. 16, 1841, with a new melodrama, entitled "The Surgeon of Paris." "The Carpenter of Rouen" was given August 20. Sept. 20, 1841, Mrs. Shaw took a farewell benefit, when she appeared, for the first time in America, as Rosalind, with Hamblin as Jacques, in "As You Like It." On Sept. 21, Mlle. Romanine, announced as Sylphide Aérienne, made her first appearance here in grand ballet. The drama of "The Deerslayer" was produced Sept. 23. After the first piece, and preceding the farce, Mr. Mossop sang an Irish song, Mrs. Hunsian executed a dance, Mr. Williamson sang, and Miss M. A. Lee also did a dance. Edwin Forrest opened Oct. 4 in "Jack Cade," which was

played all the week, followed by "Metamora" 11 and 14, "Damon and Pythias" 12, and "The Gladiator" 13. "Moll Pitcher" was produced Oct. 18, and for Nov. 4 and 5 Edwin Forrest appeared in "Jack Cade" and "Richelieu." Nov. 8 Ben Caunt, the London pugilist, commenced a brief engagement in a sparring scene with Geo. Owens, who was advertised as "The Manchester Pet," in the farce "Tom and Jerry." The military drama in five acts, "The Exile and Death of Napoleon, the Great," was produced Dec. 21, with C. Mason as Napoleon.

On May 16, 1842, was seen a grand production of "London Assurance." It was magnificently appointed, the scenery and furniture surpassing anything ever before seen in the United States. It took three hundred yards of Brussels carpet to cover the stage, and the whole extent of it was occupied by the garden scene. The cast was:

Sir Harcourt	W. R. Blake	Cool	Foster
Chas. Courtly	Abbott	Dazzle	Hamblin
Max	John Gilbert	Meddle	Gates
Dolly Spanker	W. A. Chapman	Grace	Mrs. Herring
Lady Gay	Mrs. Shaw	Pert	Constantia Clarke

The season closed in February, 1842, and was resumed March 15.

For Hamblin's benefit June 27, "Julius Cæsar" was played: J. W. Wallack, Cassius; James Scott, Marc Antony. Mme. Celeste was seen Sept. 26 in "Marie du Congue;" "Foreign Affairs, or The Court of Queen Anne," was given Oct. 3: Celeste as St. Louis, Mrs. T. Kemble as Lady Grace, and Mrs. J. Herbert as Lady Bell. "The World of Wonders" was done 10, Celeste as Violette. "The Orphan of China" came 17, Mrs. W. G. Jones as Henry Hamet. George Vandenhoff first acted here Nov. 7 in "Macbeth." Mrs. Charles Hill first played here afternoon Dec. 26, as Amelia, in the "Young Widow." In the evening the "Collegians" was acted for the first time. On Dec. 8 the prices of admission were lowered to: boxes, 25 cents, and pit 12½ cents.

Charles John Hill (father of C. Barton Hill) was stage manager. Mr. Hill came to America in 1840, and made his début at the old Park Theatre Sept. 2, acting in "Capers and Coronets." He died at Jersey City Heights, N. J., Sept. 23, 1874, in the sixty-ninth year of his age. On account of increasing age, he had retired from public life ten years previously. He had been a member of the American Dramatic Fund for nineteen years, and an annuitant eight years. His remains were buried at New York Bay Cemetery, in the plot belonging to the Fund.

"Brier Cliff" was seen here March 27th, with J. B. Booth, Jr., and Charles Hill in the cast. "The Last of the Barons" was produced April 3rd, with John R. Scott as Robin Hillyard; James Scott,

Adam; Mrs. J. B. Booth, Jr., Graul; Mrs. Preston, Sybil; C. W. Clarke as Edward IV.; and J. W. Wallack, Jr., as Warwick. J. B. Booth, Sen., appeared as Richard III. April 27th; "Henri Quatre" was given May 8th; "The Secretary," was seen for the first time in New York, 19th; "Grandfather Whitehead" was played June 2nd, with John R. Scott in the title rôle; and "Manassah" was seen here 22nd.

The next season opened Aug. 14th, 1843, with Ben de Bar, Gates, T. Kemble, N. Johnson, G. C. Howard, C. H. Saunders and wife, John R. Scott, C. W. Clarke, W. H. Brunton, Mrs. Hield, and Mr. and Mrs. Sutherland in the company. "The Mysteries of Paris" was produced here Oct. 27th. Hamblin took another benefit Jan. 13th, 1844, when "Brutus, or the Fall of Tarquin," was given, E. L. Davenport coming on from Philadelphia expressly to play Titus. Davenport also sang a nautical song. Thos. Hadaway reappeared 22nd as Marmaduke Magog; "Putnam, or The Iron Son of '76" was presented here Aug. 5th, and ran for seventy-eight consecutive nights; "Don Cæsar de Bazan" was first acted in America at this house Dec. 16th, and was played at the Park Theatre on the same night. This was the cast: Charles, E. L. Davenport; Don Cæsar, John R. Scott; Lazarillo, Rosina Shaw; Countess, Mrs. Stickney; Don José, C. W. Clarke; Marquis, T. Vache; and Maritana, Mrs. Phillips.

"Old Heads and Young Hearts" was first seen in America at this house, and at the Park Theatre the same night, Jan. 6th, 1845. The cast here was: Jesse Rural, John R. Scott; Littleton Coke, E. L. Davenport; Earl Pompion, T. Vache; Lord Chas. Roebuck, C. W. Clarke; Tom Coke, J. B. Booth, Jr.; Lady Alice, Mrs. Phillips; Countess Pompion, Mrs. Stickney; Kate Rockett, Rosina Shaw.

E. L. Davenport's benefit was announced for April 25th, but the theatre took fire early in the evening, before the doors were opened, and was for the fourth time entirely destroyed. The fire originated in the carpenter shop. The flames spread with such rapidity that nothing was saved, the actors losing their wardrobe. The theatre was rebuilt, leased to A. W. Jackson, and was opened Aug. 4, 1845, with "The Sleeping Beauty" and "Charles II." John R. Scott, Vache, Clark, Geo. Brookes, Hadaway, Rose, Johnson, Milner, Stone, McKeen, Lewis, Davenport, Henkins, Carey, Blanchard, Phillimore, Sutherland, Mrs. Phillips, Madison, Sutherland, Stickney, Scott, E. Bell, Huntley, M. Bell, Plummer, and Barber, J. Andrews, stage manager, and Yeoman, prompter, formed the company. E. L. Davenport played Sir Aldebart in "The Sleeping Beauty." "The Wizard of the Wave" was presented Jan. 19th, 1846, with E. L. Davenport as Tom Tuck; John R. Scott, Charles Falkner; and Thos. Hadaway as Treacle. "Ivanhoe" was produced here with great splendor: E. L. Davenport in title rôle; F. S.

Chanfrau, Cedric; John R. Scott, Isaac of York; Mrs. W. G. Jones, Rebecca. "El Hyder" was given April 30th, with Mr. and Mrs. C. R. Thorne in the cast.

Julia Dean first played in New York May 18th, as Julia in "The Hunchback," and for thirteen nights filled this theatre to repletion.

"Last of the Thousand and One Nights" was presented here June 15th. The season closed July 9th with a benefit to E. L. Davenport, when Mrs. Henry Hunt, afterwards Mrs. John Drew, appeared as Constance, to Davenport's Wildrake in, "The Love Chase." A. W. Jackson was again the manager and F. C. Wemyss acting manager when the season opened July 20, with "The Yew Tree," and Charles M. Walcot, F. C. Wemyss, T. Vache, A. J. Neafie, J. B. Booth, Jr., F. S. Chanfrau, C. W. Clarke, N. C. Forrester, Milner, Collins, Mesdames Phillips, Booth, Madison, Deering, Broadley, and Miss Bell formed the company. "Hoboken" was produced Aug. 3rd. John R. Scott acted Richelieu 13th, and "Barbarossa" was given 24th. Julia Dean reappeared 31st as Julia in "The Hunchback." A. A. Addams was seen Sept. 15th and during his engagement appeared as Hamlet, Virginius, Macbeth, Damon, and Lear, with Julia Dean as his support.

James Murdoch came here Oct. 14th in "Hamlet," and 15th appeared as Claude Melnotte. Ben De Bar was seen here Nov. 2 in "The Dumb Girl of Genoa." Mrs. Coleman Pope made her American debut the same night. Harry Chapman and Julia Drake, afterwards Mrs. H. Chapman, first acted here Jan. 4, 1847. Mary Taylor opened a star engagement 18th in "Brother and Sister," and as Rosetta in "The Alpine Maid." The prices of admission were 25 cts. and 12½ cts. "The Siege of Monterey, or The Triumphs of the Rough and Ready," was given 27th; "Murrell The Land Pirate, or the Yankee in Mississippi," was seen Oct. 28th; Charles Burke acted Iago; Blakeley, Othello; and Mrs. Stickney, Desdemona, Nov. 6th, in a travesty of "Othello." "Revolution" was given Nov. 15th; Julia Turnbull was seen 29th in "The Naiad Queen;" and "King Henry VIII." was presented Feb. 21st, 1848. Thomas S. Hamblin resumed the management March 6th, when the "Battle of Mexico," "Taming of the Shrew," and "Bamboozling" were played; "Charlotte Temple" was played 8; Dan Marble came 13, in "Sam Patch in France."

John Dyott and Mrs. Abbott were seen as Iago and Desdemona, their first appearance here, April 3rd, and as Claude Melnotte and Pauline 4th. C. W. Clarke took a benefit 5th, when "Hawks of Hawk Hollow," and "Don Juan" were played. The theatre closed during the nights of 7th-8th-10th-11th-12th, and reopened 13th with the first appearance of the Seguin English-Opera Company in "Nathalie," followed by "The Bohemian Girl" 14; "Fra Diavolo" 17th-18th; "Cinderella" 19th-20th; "The Bayadere" 21st-22nd;

"Guy Mannering" 25th; "Esmeralda" 26th; "Der Freyschutz" and "Sonnambula" 29th; "Giselda" May 1; "La Fleur des Champs" 3rd; and "Maritana," for the first time in America, 4th, with the following cast: Charles the Second, Mr. Saure; Don José, Seguin; Lazarillo, Miss Lichtenstein; Marchioness, Mrs. Stickney; Marquis, Edward Warden; Don Cæsar, Gardner; and Maritana, Mrs. Seguin. The Seguins closed May 6th, with "Maritana" and "Masaniello."

James E. Murdoch commenced 8th, as Jacob in "Jacob Leisler, or New York in 1690," for the first time here. "Ehren Stein" was given 17th; Mr. Lynne appeared 22nd in "A New Way to Pay Old Debts." John R. Scott, having returned from Europe, opened 29th in "Macbeth;" 30th he appeared in "Damon and Pythias;" June 1st in "The Stranger." Owing to "indisposition" Scott did not play 2nd-3rd. Mary Taylor appeared 12th in "Cherry and Fair Star." "Feudal Times" was presented 19th, with John R. Scott as Walter. Mrs. M. A. Tyrrell made her début in America at this house 24th, as Lady Macbeth. This lady was afterwards known as Mme. Ivan Michels, and died in the Edwin Forrest Home, Holmesburg, Pa., July 22nd, 1892. Susan and Kate Denin appeared here Aug. 9th in "The Whistler." Hamblin secured Signora Ciocca, who had been seen at the Park, to appear here Aug. 14 in a ballet with Julia Turnbull. It made but little difference with audiences at that period what the trouble was if a native artist, or a long established favorite caused it to be known that his or her domain was in danger of encroachment by a foreigner. The audience at the Bowery was with "Jule" Turnbull, and they began to smash things that night, after having driven Mr. Smith from the stage and shown that they would not tolerate Ciocca's appearance. It became necessary for the police to appear in sufficient force to clear the building in order to save it from being a complete wreck. A truce was patched up between the two dancers and they resumed their engagements, but the American suddenly closed hers at the outset of the next season, in the first week of September, while Ciocca kept on, and Hamblin afterward transferred her to the Park Theatre then under his management.

Thomas Duff and John Winans first appeared here Aug. 7th, in "Nick of the Woods," the former as Jibbenainosay, the latter as Ralph Stackpole. Thomas Duff was a celebrated actor in his day, and was connected with this theatre from August, 1848, until the Fall of 1849. He was the youngest son of Mary Duff, and was born in Boston Dec. 27, 1823, and made his first appearance on the stage in Pittsburg, Pa., in 1841. He was afterwards connected with the Walnut, the Arch, and the Chestnut Street Theatres, Philadelphia. In 1850 he was manager of the Richmond, Va., Theatre. From the time of his settling in Quincy, Ill., where he practised law in 1851, until 1878 he occasionally appeared on the stage, and for two sea-

sons was manager of the theatre in that city. His last appearance was in 1878 in Quincy, as Roderick Dhu in "The Lady of the Lake." He died at Quincy, Ill., June 14th, 1892; "The Morning of Life" was first given here Aug. 30th; "The Bohemians of Paris" Sept. 4th; "Destruction of the Bastile," for the first time, 11th. N. B. Clarke made his *début* here 12th, as Quasimodo in "Esmeralda," with Julia Turnbull in the title rôle. Clarke remained playing the leading business. Some time afterwards he became stage manager of the theatre, and held that position for several years. When the New Bowery was opened he was engaged there in a like position, and after that edifice was destroyed by fire, Dec. 18, 1866, he returned to the Old Bowery as stage manager, which position he held at the time of his death in this city, April 13, 1872. He was at one time agent for Mr. and Mrs. Barney Williams. His right name was Nathaniel H. Belden.

John Ryder came to this country in 1848 with Macready, and was loaned by him to Hamblin to play Macduff, to Hamblin's Macbeth, on the night of the Astor Place Opera House riot. Corson W. Clarke, a member of the Bowery stock, had been loaned to Macready to play Macduff, to Macready's Macbeth, at the Astor Place Opera House. The idea of this exchange was to placate the offended American element. Ryder came to America with Macready on the occasion of his first visit here, in 1843, and appeared at the Park as Macduff. He died in London, Eng., March 29, 1885. Charles Bass appeared here May 11. Master T. Hamblin, son of Thomas Hamblin, made his *début* 14th in "King John;" the tragedy was thus cast:

John	Mr. Hamblin	Faulconbridge	Ryder
Prince Arthur	Master T. S. Hamblin	Queen Eleanor	Mrs. Jordan
Prince Henry	Denin	Lady Constance	Mrs. Shaw
Earl of Salisbury	N. B. Clarke	Lady Faulconbridge	Mrs. Sutherland
Hubert	John Gilbert		

Hamblin appeared 25th in Hamlet; 26, Virginius; 27, Macbeth; 28, Othello; Oct. 2, Coriolanus; 3rd, "The Iron Chest;" and 5th, "Rule a Wife and Have a Wife."

George F. Browne, with his trained horse, commenced 9th in "Rookwood," playing Dick Turpin. "The Swamp Fox, or Marion and his Men," was first seen here 23rd. Catherine Wemyss, afterwards Mrs. S. Duffield, made her *début* Nov. 4th, as Cora in "Pizarro;" The New Orleans Serenaders came 30th and Herr Driesbach Dec. 4th. Mr. and Mrs. John Gilbert appeared here Dec. 28 in "Genevieve," "Dr. Dilworth," and "The Gold Seekers." Professor Lavater Lee and his pupil Henry, gymnasts, were seen here Jan. 15th, 1849; "The Haunted Man and the Ghost's Bargain" was presented 29th, with Mr. and Mrs. John Gilbert as the Phantom

and Miss Tatterby. "The Locksmith of Stockholm" was presented here, for the first time, Feb. 12th. "Last Days of Pompeii" was given 19th. Tom Hyer the pugilist came 29th in "Tom and Jerry;" "Eagle Eye" was offered, for the first time here, March 12th; "Jane Eyre" was presented, for the first time in America, here, 26th, with John Gilbert as Rochester and Miss Wemyss in the title rôle. Van Amburgh and his menagerie came April 2nd. J. W. Wallack, Jr., and wife appeared 16th in "Macbeth;" 17th, in "The Lady of Lyons;" 18th, in "Othello;" 19th, in "Money;" and 23rd, "Richard III." They closed May 5th. On May 7, T. S. Hamblin, Mrs. Shaw, John Ryder, and Redmund Ryan, who made his American début, acted together in "Macbeth." Ryan also played Terry O'Rourke in "The Irish Tutor."

William Derr came here June 4th in "Mike Martin." The season closed June 23rd, and was resumed Sept. 13th with "Macbeth." John Lester (Lester Wallack) began an engagement here 17th, as "Don Cæsar de Bazan." "Warwick the King Maker" (previously acted as "The Last of the Barons") was seen here Oct. 1st, with John Lester as Edward IV., and J. W. Wallack, Jr., as the Earl of Warwick. "Hearts are Trumps" was first seen here 8th; "Strathmore" 15th; "Three Guardsmen" Nov. 12th; and "The Four Musketeers, or Ten Years After," was presented Dec. 24th. "The Wandering Jew" was given Jan. 14th, 1850, when Bowes and Trurin made their American début; "The Siege of Comorn" was done 28th. W. R. Derr appeared Feb. 11th in "Putnam;" "Rookwood" was given 18th; and "Kit Carson" 20th. Eaton Stone the equestrian came here March 1st; "The Oath of Office" was seen 18th. C. F. Adams first acted in this city 29th, as Rolla, and his wife as Cora in "Pizarro." Mr. Adams died in Washington, D. C., Feb. 9, 1854. "The Merchant Steed of Syracuse" was first seen April 1. Mrs. Thomas Hamblin played here in "Love" May 13th. This was the first time Mrs. Shaw was announced as Mrs. Hamblin.

The theatre closed June 22nd, and reopened July 1st with the "Drunkard," Mr. Moorhouse appearing as Edward Middleton. "The Felon's Last Dream, or Jack Sheppard in France" was given Aug. 12, with Susan Denin as Jack. The regular season opened Sept. 2nd, and J. W. Wallack, Jr., John Gilbert, McDougal, Stevens, Wm. McFarland, John Winans, Jordan, M. Smith, Moore, Martin, Mesdames J. W. Wallack, Jr., Gilbert, Jordan, Herbert, Walcot, Broadley, and Needham, Misses C. C. Wemyss, Susan and Kate Denin, were in the company, and the opening bill was "Macbeth." Richard L. Graham appeared here, 28th, in "Virginius," and during his engagement he acted Hamlet, Othello, The Stranger, Brutus, Julius Cæsar, and Richelieu. "The Chevalier of the Red House" was given Nov. 11th. Mr. and Mrs. J. W. Wallack, Jr., appeared Dec. 2nd in "The Avenger," and during four weeks acted in "The

Bridal," "Gisippus," "Pirate of the Isles," "Richard III.," "Hamlet," "Romeo and Juliet," "The Stranger," "Othello," with John R. Scott in the cast, "Pizarro," and "Macbeth." "David Copperfield" was seen here Jan. 6th, 1851, with Susan Denin as David in the first act, and Charles Pope as David in the second act. John R. Scott played Peggotty, and Augustus Fenno, his first appearance here, was seen as Micawber. "The Templar" was done 27th.

"Masaniello" was given Feb. 3rd. "The Noble Heart," "Charles II.," and "The Creole Maiden" were played for John R. Scott's benefit, 5th, and "Washington, or the Path to Fame and Glory," was done 17th.

Edward Eddy made his first appearance here March 13th in "Richelieu;" 14th, in "The Lady of Lyons;" and as Othello 15th. He was the original representative of the twins Dei Franchi, in "The Corsican Brothers," when it was first acted in America at this house. His last appearance on the New York stage was at Niblo's Garden during the season of 1874-5, when he was managing that house with Chas. R. Thorne. His last appearance in America was at Elizabeth, N. J., in October, 1874. He died of disease of the heart, at Kingston, Jamaica, Dec. 18, 1875. He was an actor of universal talent, there being no passion of which he was not a master, and no style of acting in which he was not successful. Constance Hamblin, then five years of age, made her début May 12th, as the Duke of York, to her father's "Richard III." "Raffaele" was seen here for the first time 16th; J. M. Cooke with his horses came 30th in "Putnam;" "Azael the Prodigal" was seen July 21st, with Annie Walters, afterwards Mrs. Geo. Jordan, as Lia, Mr. and Mrs. C. L. Stone, afterwards Mrs. Frank Drew, as Bocharis and Nefti, Miss Anderton as Jephte, John Gilbert as Reuben, and E. Eddy as the prodigal son.

Mark Smith first appeared in New York at this house Aug. 11th in "The Three Guardsmen." Mr. and Mrs. Barney Williams came 18th in "Ireland as It Is;" "Shandy Maguire," for the first time, 25th; "Paddy the Piper" 29th; "Emerald Isle," and "Born to Good Luck," Sept. 2nd. George H. Griffiths made his début in New York at this house 27th, as Sir Arthur Lascelles in "All that Glitters is not Gold," and continued in the stock company for four seasons. He died in Philadelphia, April 10th, 1888. Cony, Taylor and Son, the successors of Cony and Blanchard, and their dogs opened here Oct. 6th in "The Forest of Bondy;" 9th they gave "The Butcher's Dog of Ghent;" and 13th "The Bloodhounds." On the 22nd "Napoleon" was seen; 27th, "The Cross of Death," "The Gondolier of Milan;" March 3rd, "The Carrier and his Dog," and the "Sledge Driver;" 5th, "Richard of the Lion Heart;" and "Monkeyland" 12th; and "The Scalp Hunters" and "The Old Toll House," 17th. Miss Amelia Parker made her début in New York at this house Nov.

4th, as Lucrezia Borgia. "My Poor Dog Tray" was seen Dec. 5th, and "Jack Robinson and his Monkey," 17th. The pantomime "Queen of the Coral Cave" was given here for the first time 22nd; "Raymond and Agnes," "Cattle Stealers," and "Hide and Seek" was the generous bill for New Year's afternoon, Jan. 1st, 1852, and for the evening "Pizarro," "The Forest of Bondy," and "Your Life's in Danger." "The Dumb Man of Manchester" came 19th; "Paul Clifford, or the Highwayman of 1770," 26th; and William R. Goodall acted Claude Melnotte Feb. 11th.

"Romeo and Juliet" was played 16, Fanny Wallack as Juliet, E. Eddy as Romeo; 17, "The Stranger," Fanny Wallack as Mrs. Haller; 18, "Hamlet," Eddy as the Dane, Fanny Wallack as Ophelia; 19, "Romeo and Juliet;" 20, "The Hunchback;" Eddy as Master Walter, Fanny Wallack as Julia, Amelia Parker as Helen; 21, "Hamlet" and "Lady of the Lake;" 23, "Richard III.," Eddy as Gloster, Fanny Wallack as Elizabeth; and 28, Fanny Wallack as Nancy Sykes, Maggie Mitchell as Oliver, and W. R. Goodall as Bill Sykes. "Green Bushes" was done March 8, with Edward Tilton, Goodall, Eddy, and Fanny Wallack in the cast; April 18, "Masaniello," Gertrude Dawes as Fenella, and Goodall as Alfonso; 21, "Corsican Brothers:"

Fabian dei Franchi	} Twin Brothers		Edward Eddy
Louis dei Franchi			
Orlando	M. W. Leffingwell	M. dei Franchi	Mrs. Jordan
Colonna	Geo. H. Griffiths	Emilie de Lesparre	Mrs. Yeomans
Château Renaud	Goodall	Maria	Carrie Hiffert
Montgiron	Hamilton	Coralie	Maggie Mitchell
Alfred de Meynard	Sam W. Glenn		

This was the début at this theatre of Sam Glenn. G. V. Brooke acted in a different version of "The Corsican Brothers" at the Astor Place Opera House. It was announced as being the original edition of the same play, and Mr. Brooke as the original representative of the twin brothers. June 7 "Coriolanus" was produced, with T. S. Hamblin in the title rôle, and Eddy as Tullus Aufidius; "Julius Cæsar" was given June 12:

Brutus	T. S. Hamblin	Cassius	E. Eddy
Marc Antony	Wm. Goodall	Portia	Mrs. Grattan

June 19, Susan Denin as Jack Sheppard. The theatre was closed week of June 21, and reopened 28, with Lola Montez as the star in the drama "Lola Montez in Bavaria."

July 7th Lola Montez published a card in the newspapers of the day to the effect that the first real benefit given to her since she reached the United States was to take place at this theatre July 8, as all those so-called benefits during her engagement, and while performing at the theatres in New York, Philadelphia, and Wash-

ington under the control of E. A. Marshall, were humbugs, and she had received no more benefit from them than for any other night of her performances. July 26 Prof. Macallister, the wizard, commenced an engagement of several weeks. The winter season opened August 22 with Matilda Heron, her first appearance in New York, as Lady Macbeth, Eddy as the Thane. She afterwards played Juliet, Pauline, Ophelia, and Mrs. Haller. She was engaged as the leading lady, and remained here until January, 1853.

The fifth annual benefit of the American Dramatic Fund took place here Dec. 15, when "Macbeth" was acted: Macbeth, Thos. Hamblin; Banquo, H. Stephens; Macduff, Edward Eddy; Lady Macbeth, Miss Wemyss (Mrs. Duffield). Dances were given by Caroline and Adelaide Rousset, Miss Bulan, and Mons. Cornet, Mlle. Frances, and Mons. Wiethoff, Frances, Henry, and Mons. Corby; and "Perfection" and "Lola Montez" were also played.

"Manuel" was played Nov. 8th, with E. Eddy in the title rôle, Robert Johnston as Dezelos, and Matilda Heron as Victoria. "The Hebrew Son" Dec. 17, with Carrie Hiffert, Sam Johnston, James Dunn, and Stevens in the cast.

Lotty Hough made her début in New York at this house 24 as Charlotte in "The Stranger." In January, 1862, she was acting at Drury Lane Theatre, London, and retired from the stage in 1863, having married a Mr. Gregory, a non-professional. In 1872 she made a lecturing tour, and died in New York January 17, 1896, aged 62 years. On Christmas afternoon and evening the programme was: "La Bayadere," "Robert Macaire," and "Blue Beard," "Pizarro," "The Bohemian Girl," and "The Mystery."

Thomas S. Hamblin died at his residence, 416 Broome Street, this city, on Jan. 8, 1853, aged fifty-three. The theatre was closed until Jan. 14. Mr. Hamblin was noted for his correct business habits, promptitude, and open-heartedness. The calls of the needy never passed him unheard or unheeded. During his managerial career he gave the total nightly receipts of his theatre over 160 times for the benefit of charities. To the Bowery Theatre he devoted his best energies, and perhaps, as far as the introduction of a rare variety of entertainments is concerned, he accomplished more than any other man in America. A singular fatality seemed, however, to pursue him through life; that was the loss of his theatres by fire no fewer than four times. But he was a man of extraordinary abilities and indomitable perseverance. He did not make those accidents an excuse for the nonpayment of a single obligation which he had incurred. As an actor, he possessed the valuable accessories of a fine person, a good voice, and careful education. Probably a great share of the sense of the heroic which a peculiar class of his admirers felt for Mr. Hamblin resulted from the fact of his going into the office of *The New York Herald*, a few

years prior to his death, and giving James Gordon Bennett a most unmerciful horsewhipping by way of reply to certain attacks made in that paper. I claim for Thomas Hamblin that he did more for the elevation of the drama in this country than any other man of his time. In person he was tall and commanding, but so admirably proportioned as in a measure to conceal his almost towering height. Deep set eyes black as jet were surmounted by a lofty brow, crowned by clusters of curling dark hair in such rich profusion as is seldom seen, except in some of the models which have been handed down to us from remote antiquity. To see him dressed for Brutus, Coriolanus, or Virginius was a study for a painter. No man better knew than he the difficulties, trials, and struggles of his profession, and no man more sincerely sympathized with them. At his death he left eight heirs, each of whom received \$10,000. His remains lie on Ocean Hill, Greenwood. Mrs. Hamblin, formerly Mrs. Mary Shaw, and whose maiden name was Eliza Mary Ann Trewar, was the mother of Alla, Constance, Edith, and Wm. Snowdon Hamblin. The latter died in London, England, and was a non-professional. William and Elizabeth were the children of Hamblin's first wife.

During the seasons of 1849-50-1-2, Hamblin made little money. In fact I doubt if he cleared more than \$100 his weekly expense account. I have before me his treasurer's book containing the receipts and expenses from March 6th, 1848, to his last season. During one of these seasons I find that his total weekly expenses, with a salary list of \$666 and rent \$200, reached \$1500, while his receipts seldom averaged over \$125 each night. There were no Saturday matinées then. For several weeks that year his loss averaged \$300 a week. Some weeks with a great attraction, including holidays, he would make a little; but altogether the season was a bad one. The following season his weekly salary list was \$830, while his total expenses averaged \$1600. A great many nights the receipts did not reach \$225. For the season of 1850 the salary list was \$707, and the total expenses \$1800. The receipts frequently fell to \$120 nightly, and the loss some weeks was \$540, \$185, and \$960. The profit of weeks was \$798, \$28.84, \$100.80, \$10.02, \$92.95. In July, 1850, the salary list was \$506. The first week, that of Sept. 2, 1850, when J. W. Wallack appeared there, a profit of \$3.69 was shown; his second week a profit of \$81.52, and the third week a loss of \$143.59; and the fourth week showed another loss of \$253.33. John R. Scott's engagement made a profit of \$238 on his first week and his second week cleared \$676.21. W. R. Derr made a profit for the house of \$262.62. Hamblin's week beginning March 3, 1851, cleared \$11.94, the total receipts being \$1482.98. He made \$62.31 his second week. The salaries for the season of 1851-2 were \$780.

The "Count of Monte Cristo" made \$641.43 the first week; the second week of its run there was a loss of \$70.52, and the third week a loss of \$126. Mr. and Mrs. Barney Williams cleared for the manager \$872.12 the week of Aug. 18, 1851. Their second week gave Hamblin \$438.52; third week \$182.87; and their fourth and last week \$364.40.

Miss Woodward made her début Dec. 19th, as Parthenia in "Ingomar."

The Boone children, Isabella and Charlotte, opened here Jan. 2nd, 1854, in "Julius Cæsar." In 1859 they went to England, and reappeared in this city April, 1868. They returned to England where they married John Burr and Abraham Bishop Smith.

"Putnam" was acted here Jan. 8, 1854: W. R. Derr as Putnam, Robert Johnston as Washington, and Eddy as Oneactach; "The Shoemaker of Toulouse" was played Feb. 19; "Uncle Tom's Cabin" Jan. 16, 1854. The dramatization was by Henry E. Stevens. F. C. Wemyss was stage manager, and J. P. Waldron manager.

Uncle Tom	T. D. Rice	Geo. Harris	Robt. Johnston
Van Kroat	Sam Glenn	Mr. Shelby	Wm. H. Hamblin
Drover John	John Winans	Eva	Caroline Whitlock
Eliza	Mrs. Woodward	Topsy	Gertrude Dawes
Cassy	Mrs. Howard	St. Clair	Jas. Dunn
Aunt Chloe	Wm. Hamilton		

Henry Edmund Stevens died in this city Feb. 9, 1854, from injuries received while wrestling with William Hamilton at the foot of Grand street on the previous Sunday. Both of these gentlemen had been to Williamsburg, and on their return some discussion rose between them about wrestling, Stevens boasting that Hamilton could not throw him. They wrestled for some little time on the boat, and immediately after landing they renewed the sport upon the sidewalk, and Stevens, being thrown, fell in a sitting posture, with great violence struck the curbstone, and immediately fell back insensible. His neck was broken. The spinal cord being nearly severed, all the portions of the body below the neck were paralyzed. He was carried to his residence, where he remained in the full possession of his senses until he died. He made his American début at the Chatham Theatre as Judas Iscariot in "The Destruction of Jerusalem."

On March 17 "The Stranger" was played, with Mrs. T. S. Hamblin (Mrs. Shaw) as Mrs. Haller, Miss C. Hiffert as Annette, Edward Eddy, the Stranger, and Robert Johnston as Baron Steinfort. "Pizarro" was also played, with John R. Scott as Rolla, Mrs. Howard, Elvira, R. Johnston, Alonzo; 18th, "Jane Shore" and "Jack Sheppard" were given: Mrs. Hamblin as Alicia; Mrs. Yeomans (now Mrs. C. J. Edmunds) as Jack Sheppard; 20, "Evadne,"

"The Rough Diamond," and "The Husband's Secret," Scott as Ludovico, Eddy as Colonna and John Winans in the last two mentioned plays; 21, "Romeo and Juliet," Mrs. Hamblin as Juliet, Eddy as Romeo. 22nd, benefit of Mrs. Hamblin, when she appeared as Bianca in "Fazio" and Pauline in "The Lady of Lyons;" 23, "The Hunchback" and "Putnam," were seen, W. R. Derr as Putnam; 24, "Love's Sacrifice;" 25, "Douglas;" 27, "King Henry VII.;" 28, "Love;" 29, "The Gamester," with the farce, "My Sister Kate," James Dunn as Charles Unet; 31, Mrs. Hamblin as Hamlet, R. Johnston the Ghost; April 1, "Brutus;" 3rd, "Little Katy, the Hot Corn Girl" was produced with the following cast:

Solon	Stone	Katy	A. Walters
Rev. Mr. Pease	Ed. Lamb	Wild Maggie	Fanny Herring
Jim Regan	R. Johnston	Athalia Lovetree . . .	Miss A. Gray
Tom Tupman	John Winans	Madaline	Gertrude Dawes
Walter Morgan	Jas. Dunn	Mrs. Regan.	Mrs. Broadly
Mr. Morgan	Wm. Hamblin	Eliza Morgan	Miss Clifford

It was during this season that "Toodles" was produced with the following cast:

Charles Fenton	Mr. Stone	1st Farmer	Mr. Rodgers
Farmer Acorn	S. Glenn	2d Farmer	Mr. Armand
George Acorn	R. Johnston	3d Farmer	Mr. Reed
Mr. Timothy Toodles .	Chas. Burke	Landlord	Mr. Callahan
Lawyer Glib.	Edward Lamb	Mary Acorn	Fanny Herring
Farmer Fenton	Mr. Byrne	Mrs. Tabitha Toodles .	Mrs. Yeomans

During the season Fanny Herring played Mose in "A Glance at New York." The cast included Edward Lamb as George Parsells, Bellamy as Major Gates, Post as Sykesy, Mrs. Place as Lize, and Miss Melville as Jenny Bryant. Fanny Herring also appeared in the drama as Lize at the National Theatre two years later — 1857. "Herne the Hunter" was produced in Jan., 1856. Rachel Denvil was the Queen Catherine, and E. Lamb enacted Shoreditch. The play was withdrawn June 30 of the same year. March 6, 1856, the theatre was closed by an injunction, and remained dark until April 7, when Mr. Waldron resumed the management, which he continued until the middle of June. I first saw Fanny Herring as Jack Sheppard, and when I last spoke to her, she told me she had played the part three thousand times. She was the only woman who seemed to me to look and act a boy on the stage.

On April 10, 1854, "Pizarro" was given, with Mrs. H. L. Clark as Elvira, Eddy as Rolla; 11, "Othello," "La Tour de Nesle;" 13, for the benefit of Edward Eddy, "Belphegor," "The Ragpicker of Paris," and "The Irish Lion," with Eddy as Belphegor, Jean, and Tim Moore. April 14, "Rob Roy" and "Katy, the Hot Corn Girl;" 15, "Richard III.," Eddy as Duke of Gloster, Mrs. H. L.

Clark as Queen Elizabeth; 17, "The Jealous Wife;" 20, "Werner;" 21, benefit of Mrs. Yeomans, when "The Corsican Brothers" was acted; 28, Robert Johnston appeared as Proteus in "The Two Gentlemen of Verona," Eddy as Valentine, and Mrs. H. L. Clark, Julia, for the benefit of Mr. Johnston; 29, "The Horse Thief" was given, Fanny Herring acting Margaret Catchpole; Mrs. Broadly, Dame Catchpole; John Winans, Gooseberry Pip. May 8 "Uncle Tom's Cabin" was revived, with James Lingard as Uncle Tom and Mrs. G. C. Howard as Topsy; "The Lady of the Lake" and "To Parents and Guardians" were played in connection with "Uncle Tom;" 9, "Uncle Tom," "The Corsican Brothers," and the farce "Taken In and Done For" were seen; May 15 "Salvator Rosa, Poet, Painter, and Musician" was presented, with E. Eddy in the title rôle; 29, "Fazio," with Ellen Gray as Bianca; and May 31 Eddy, for a benefit, acted in "The Bellingranger of Boston." June 5 "Faustus" was given, with this cast:

Faustus	G. H. Griffiths	Brevide	E. Lamb
Mephistopheles	E. Eddy	Wagner	Miss Hiffert
Count di Casanova	S. Glenn	Lucetta	Fanny Herring
Count Orsini	Jas. Dunn	Rosolio	Mrs. Yeomans

June 19 "The Naiad Queen" was given, and thus cast:

Sir Rupert	Robt. Johnston	Lady Una	Fanny Herring
Baptista	John Winans	Mrs. Bridget	Mrs. Broadley

June 21 the old prices were resumed, viz.: boxes, 25 cents; pit and gallery, 12½ cents. June 26, Mrs. Macready, who, by the way, was no relation to the English tragedian, opened in "Love," followed 27 with "The Lady of Lyons," Wm. R. Goodall being the Claude Melnotte, Mrs. Macready as Pauline; 28, "The Hunchback." "The Wandering Minstrel," and the third act of "Jack Sheppard" were given for John Winans' benefit 29; July 1, "Guy Mannering," Mrs. Macready as Meg Merrilies, Winans as Dominie Sampson; "Venice Preserved" and "The Honeymoon" July 3, for the benefit of Mrs. Macready; July 10, "Richard III.," J. B. Strong as Richard, Mrs. Bellamy as Queen Elizabeth; 15, "White Horse of the Peppers," Collins as Gerald Pepper, Mrs. Place as Agatha. On July 19, for the benefit of Mr. Byrne, Harry Watkins played Edward Middleton in "The Drunkard;" 24 Edward Eddy acted Damon to Miss Woodward's Calanthe; Aug. 5 Marie Duret acted Jack Sheppard; 6 Marie Duret played Miami in "Green Bushes;" Aug. 21 "Love's Sacrifice" was the bill, with Susan Denin as Margaret Elmore, Robert Johnston, Mathew Elmore, James Dunn, St. Lo, and Edward Lamb in the cast. On 22 Susan Denin was Romeo, to Miss Woodward's Juliet; 26, "Fazio," with Susan

Denin as Bianca. Sept. 4, "Sardanapalus" was produced in grand style, with Mrs. T. S. Hamblin in the title rôle; Charles Pope acted Salaenes; Ellen Gray, Myrrha; Sept. 14, Susan Denin acted Romeo; 18, W. R. Derr as Mazeppa; 21, "Othello," Charles Boniface as Iago, G. J. Arnold as Othello.

Louisa Reeder opened Oct. 2, as Bianca in "Fazio;" G. J. Arnold was the Fazio. "Rookwood" was acted 16, with William R. Derr as Dick Turpin and Ellen Gray as Sybil. John R. Scott had a benefit here Nov. 2, when "Othello," "The Soldier's Daughter," and "The Review" were done. Nov. 4 Mr. Scott commenced an engagement, opening as Damon. On 27 "The Cataract of the Ganges" was revived. Jan. 29, 1855, Geo. and Miss Charles commenced an engagement, and during the week appeared in "Ireland and America," "The Irish Know Nothing," "Our Gal," and "Paddy Miles' Boy." George Lea, a well-known manager, but not connected with this house, took a benefit Feb. 16, 1855. Admission was 25 and 12½ cents. The crowd was so great that the cars on the Bowery stopped running for a long time, and all the other theatres down to the Chatham were crowded to overflowing. So fierce was the crush that the audience invaded the stage, and were let out after the performance by the stage door. Rachel Denvil (whose right name was Rachel Finney) made her first professional appearance (having previously been a successful amateur) at this theatre March 1, 1855, as Julia in "The Hunchback." One year afterwards she was playing a star engagement here. She was a lady of large and commanding appearance, with a deep and impressive voice. In 1858 she became attached to Purdy's National Theatre, where she was the leading heavy actress. She died of cancer of the stomach in Brooklyn, N. Y., July 17, 1885. Her last appearance on the stage was during the season of 1883-4, at the Academy of Music, Brooklyn, N. Y., for the Jerome Society benefit. She was a sister-in-law of ex-Judge Troy of Brooklyn.

The house reopened Aug. 7th, 1856, with G. H. Griffiths as business manager, "All that Glitters is Not Gold," "Bamboozling," and "Brian Boroihme" being the bill, with Mr. and Mrs. J. J. Prior in the first play. Sam Glenn began an engagement 14th in "The Dutch Actor." Louisa Wells took a benefit 18th, when "Rookwood" was acted, with Rachel Denvil as Dick Turpin. "Dark Days of the Revolution" came 21st, also M. V. Lingham, as D'Artagnan in "The Three Guardsmen." E. Eddy appeared 26th in "Richard III.," with Rachel Denvil as the Queen; Eddy played Hamlet 30th. May 5 "The Last Days of Pompeii" was done, J. J. Prior being Arbaces. Fletcher appeared as Othello 6th. Mrs. T. S. Hamblin was seen 9th as Hamlet; Kate Saxon 12th as Celeste in "Love and Mystery;" also Malone Raymond in "The

Irish Attorney." For the benefit, May 12th, of Manager Waldron, "The Rivals," "Kate Kearney," and "Robert Macaire" were played. The prices of admission were advanced. Malone Raymond acted Sir Lucius in "The Rivals," with G. Griffiths as Sir Anthony; M. V. Lingham, Capt. Absolute; James Dunn, Bob Acres; Kate Saxon, Lydia Languish; and Mrs. H. P. Grattan, Mrs. Malaprop. Fanny Denham came May 16 as Nan in "Good For Nothing;" William R. Denham, her brother, acted Tom Dribbles. Harry Perry appeared as Othello, and J. J. Prior as Iago, June 17; Perry appeared as Octavian 3rd, and Julia Miles played Maria in "A Glorious Minority." Perry was seen as "Ingomar" Mar. 5th, with Rachel Denvil as Parthenia; also Miss Denvil in "Jane Eyre." Perry was seen as Edward Middleton in "The Drunkard" 7th. G. J. Arnold played Armand, to Susan Denin Camille, 9th. F. S. Chanfrau and Mlle. Albertine were seen 16th in "The Stage Struck Barber" and "Toodles."

The house closed abruptly 17, but re-opened June 30 with "Macbeth," and with John Brougham as the manager, and this company: Mr. and Mrs. John Brougham, Chas. Fisher, Canoll, Whiting, W. H. Bellamy, James Dunn, Mr. and Mrs. T. Seymour, Grosvenor, Ben Yates, Wm. Lingard, Haviland, T. Price, Carpenter, Denham, Madame Ponisi, Kate Reignolds, Emma Reignolds, Kate Duckworth, Mrs. Lingard, and Miss Macdonald. Charles Dodworth was the musical director. Fisher played Macbeth; Canoll, Macduff; and Mme. Ponisi as Lady Macbeth. Brougham's dramatization of "Dred, or the Dismal Swamp" was done Sept. 29th, Kate Reignolds playing the leading part. "Broadway and the Bowery," was given Nov. 10th, with John E. McDonough as Dick Turner.

It was on Thursday evening, Nov. 13, 1856, that Brougham played in this city and Philadelphia the same night. He played "My Fellow Clerk," which he called "The Stage Struck Irishman," at the Old Bowery, commencing at 7 o'clock and terminating at 7½ P. M. He, with a portion of his company and invited guests, then took stages for Jersey ferry, and started from Jersey City for Philadelphia at 7.52, arriving at the Kensington depot at 10 o'clock precisely. The party then took stages to the National Theatre, Walnut Street, above Eighth, arriving there at 10.30. The performances at the National, consisting of an equestrian and a dramatic company, commenced at 7¼, and terminated at 10¼ with "The Maniac Lover." John Brougham played Powhattan in "Pocahontas," and the curtain rose for that performance at 10.30 and fell at 12 o'clock. The invited guests, who occupied the seats in the circus ring, then, with the performers, took supper at the Girard House, after which they returned to New York by special train. The Bowery company, who appeared this memorable night,

consisted of James Dunn, Denham, Baker, Barry, Hughes, Jackson, Burke, Carpenter, Duncan, Post, Fanny Denham (Mrs. W. A. Rouse), Sallie Partington, Miss McDonough, Mrs. Scott, Miss Salome, afterwards Mrs. Samuel Duffield, Emma Reignolds, and others. "New York by Gaslight" was given Nov. 20th. Mr. and Mrs. E. L. Davenport came December 1. William Wheatley appeared 25 in "The Dramatist."

"King John" was revived Dec. 29, with this cast:

King John	E. L. Davenport	Hubert	J. B. Howe
Arthur	Kate Reignolds	Philip	Wm. Wheatley
Philip	Conrad Clarke	Lewis	Jas. Dunn
Archduke	Mr. Flood	Cardinal	D. Whiting
Queen Elinor	Mrs. J. R. Scott	Chatillon	Mr. Barry
Blanche	Miss Ingersoll	Lady Constance	Mrs. E. L. Davenport

Wm. Wheatley took a benefit Jan. 14, 1857, and in addition to "King John," Mlles. Ernestine and Annie Henrarde danced a *pas de deux*, G. Simpson sang a song, J. E. Johnson sang the comic song of "Mental Debility," and Wm. Wheatley played Vapid in "The Dramatist." This was announced as J. E. Johnson's first appearance in New York. E. L. Davenport appeared as Hamlet 15. F. S. Chanfrau opened May 25, and closed June 20. Brougham retired from the management 29th. Mr. Brougham christened the house Brougham's Bowery Theatre. F. S. Chanfrau assumed the management in the spring of 1857, and closed it June 20.

Edward Eddy opened the house as manager July 18, 1857. The next season commenced Sept. 2, 1857, and terminated in July, 1858. Aug. 7 of that year George L. Fox and James W. Lingard became the lessees and managers, and so continued until Aug. 6, 1859. T. W. Newton took a benefit July 10, 1858, when Maggie Mitchell acted Cleopatra, to James W. Collier's Antony. Robert Johnston acted Petruchio the same night in "Taming of the Shrew." The next season found George C. Boniface and J. H. Allen managers. Both were good actors, and tried hard to retain the patronage which was leaving the old for the new Bowery, which Fox & Lingard were managing in the Fall of 1859. The season opened Aug. 8, 1859. Jan. 9, 1860, the managers introduced the Webb Sisters. Geo. Boniface withdrew, and Mr. Allen continued the management until June 1, 1860.

Robert Johnston and W. E. Briggs were managers June 18, 1860, but did not continue long. George Wood was the next manager, who opened the house Nov. 30, 1860, with the following company: Henry Ashley, business manager; Ed. Tilton, stage manager; W. H. Leighton, W. M. Ward, Sam Ryan, S. W. Glenn, Harry Jordan, J. W. Collier, C. W. Harrison, Sidney Wilkins, Edwin Mortimer, W. H. Stephens, Chas. Foster, W. Holland, R. Quinlan, D. Walter, Kate Denin Ryan, Mrs. W. H. Leighton, Christine

Zavistowski, Mrs. H. Jordan, Mrs. H. A. Perry, Hattie Arnold, Mrs. M. E. Burroughs, Miss M. Newton, Emma Smith, Kate Archer, Frankie Monell, Carrie Monell, A. Drew, S. Walters, M. Parker, C. Leroy, and John Walsh. The opening bill was "An Object of Interest," "The Lady of Lyons," dancing by Christine Zavistowski, and the farce of "P. P., or The Man and the Tiger." Charles Foster's first appearance was made on the opening night, as Gaspard in "The Lady of Lyons," E. L. Tilton playing Claude Melnotte. Mr. Foster continued here for a long time, and, after the death of N. B. Clarke, he became the stage manager. Mr. Foster was first known as a dramatic author by first producing "Actors Out of Place," in 1869. This was followed May 8, 1870, by "Twenty Years Dead;" Sept. 25, 1870, "The New York Burglars, or Marriage by Moonlight;" Oct. 9, a local drama called "The Old Straw Man;" Nov. 27, "Neck and Neck, or the Hangman's Noose;" May 14, 1871, "The Gold Belt;" and Aug. 7, 1871, "Bertha, the Sewing Machine Girl." Then came "The Rebel's Last Shot," "Cell 201," "Ups and Down," and "The Swamp Angels."

Mr. and Mrs. J. W. Wallack, Jr., opened Sept 3 in "Macbeth," and played during their engagement: "Guy Mannering," "The Bridal," "Werner," "The Stranger," "Richard III.," "Michael Erle, or The Maniac Lover," and "The Man with the Iron Mask."

The supplementary pieces comprised English and Irish farces for Mrs. Leighton and Mr. Ryan, and Dutch dialect plays for S. W. Glenn. Sept. 10 "The Winter's Tale" was produced, with J. W. Wallack as Leontes and Mrs. Wallack as Hermione. For Mr. Wallack's benefit, on Sept. 14, "Black Eyed Susan," "Oliver Twist," and "The Fool of the Family" were given. 17 the spectacular drama "Satan on Earth, or the Demon Page," was given.

F. S. Chanfrau made his first appearance in three years 24th, playing during his engagement in "The Hidden Hand," "O'Flanagan and the Fairies," "The First Night," "The Widow's Victim," "A Glance at New York," "Linda, The Cigar Girl," "The Irish Tiger," "Mose in California," "New York As It Is," and "Bob Nettles." During Mr. Chanfrau's engagement the company played "Richard III. in Dutch," "The Persecuted Dutchman," "The Lady of the Lake," "The Warlock of the Glen," "Jack Sheppard," "The Carpenter of Rouen," "My Cousin Tom," and "The Ocean Child." Oct. 8, H. P. Grattan's play, adapted from Harrison Ainsworth's story, and entitled "Old St. Paul's, or The Fire and Plague of London," was presented with this cast:

Charles	Harry Jordan	Solomon Eagle	E. L. Tilton
Earl of Rochester	James W. Collier	Annabel	Kate Denin
Leonard Holt	R. Johnston	Judith	Mrs. Harry Jordan

S. W. Glenn had a benefit 12th, presenting "The Serious Family," "White Horse of the Peppers," and "Wizard of the Wave." Mr. Chanfrau returned, and played a round of his favorite parts. James W. Collier had a benefit 15th, and on the following evening Mrs. W. H. Leighton had her farewell benefit. Mr. and Mrs. Ryan next appealed to their friends, when the following programme was offered: "Linda," "Jack Sheppard," "The Fall of Robespierre," singing by G. W. Anderson, dancing by the Misses Gilbert and Ann Stevens, and Ethiopian eccentricities by Billy Birch and Charley Backus. Mr. Chanfrau had another benefit 26, and on the 27 Harry Jordan presented for his benefit "Dreams of Delusion," with George Jordan as Sir Bernard; "A Glance at New York," with Frank Chanfrau as Mose: "The Old Guard," with Mark Smith as Haversack; "The Spectre Bridegroom," with Harry Jordan as Diggory, Mr. Ferguson as Nicodemus, and G. Brookes as Aldwinkle, and "Rob Roy" by the regular company. This performance brought to a termination Mr. Wood's management.

The house was next occupied as a circus by Dr. Spaulding & Chas. Rogers of New Orleans. The season closed Jan. 28, 1861, with a benefit to E. L. Tilton. Prof. Anderson, the "Wizard of the North," then took possession of the theatre, and gave his magical entertainments from Feb. 9 until March 2. April 8 the circus troupe returned for one week, closing on the 13th, and the house was not reopened that season. In July, 1861, the theatre was in a very dilapidated state, for during its occupancy by the military it received rough treatment, and in consequence of its insecure state evil-disposed persons made free with the property, destroying and stealing where they could. During the summer of this year Henry Ashley managed the house with an equestrian entertainment. In October Gil Eaton and Sam Stickney put a circus company in, and continued it until March, 1862. George L. Fox next leased this house, and, giving it a complete overhauling, reopened it May 17, 1862. He closed his first season July 9. After having been entirely altered and redecorated, it was reopened July 14, 1862, with G. L. Fox as manager, G. C. Howard as acting manager, and W. Tryon, treasurer. The company included Fanny Herring, Rachel Denvil, Gillete, Emma Temple, Isabella Preston, Emma Le Brun, Chas. T. Nichols, Sam Bradshaw, Mitchell, J. J. Prior, G. W. Thompson, Harry Chapman, T. H. Munroe, Harry Hotto, M. B. Pike, Harry Langdon, and Geo. L. and C. K. Fox. The opening bill was "Rattlin the Reefer," "How to Avoid Drafting," and "The Robber Knight." On July 21st "Macarthy, or Peep o' Day," was presented, and Sept. 15, G. L. Fox appeared in various dramas, farces, and pantomimes for a period of over one hundred and fifty consecutive nights. During the season Joseph

Proctor appeared in "Hamlet," "King Lear," and other plays, and Robert Johnston appeared for the first time in this theatre in over two years, acting in the play of "Ben Leil."

On June 12, 1863, G. L. Fox took a benefit, when the following programme was presented: "The Rent Day," with Fox as Bull Frog, followed by the pantomime of "Frisky Cobbler," with Fox as Snoozle, Bradshaw as Old Stubbins, C. K. Fox as Sam Wax, Louisa Browne as Emma, and Mr. Mitchell as Mrs. Stubbins. The spectacular play, "The Devil's Ring," closed the entertainment: G. L. Fox as Franco; J. J. McCloskey, Arnulph; J. Flood, the Black Chief; J. B. Studley, Herbert; Fanny Herring, Leila; Georgiana Reignolds, Princess Eveline; Emma Reignolds, Spirit of the Devil's Ring; and Millie Sackett (Mrs. M. B. Pike), Spirit of the Waters. Numerous dramas and pantomimes were produced during the season, which terminated July 6, with a benefit to Geo. C. Howard. Fox made pantomime a great success. He reopened for the season of 1863-4 Aug. 6. Besides undergoing a thorough cleaning, a new dome was erected over the house. In the company were G. L. and C. K. Fox, J. B. Studley, G. W. Thompson, Mr. and Mrs. Harry Chapman, Chas. T. Nichols, John Herbert, J. J. McCloskey, Tony Denier, S. Bradshaw, H. Holt, M. B. Pike and wife (Millie Sackett), G. C. Davenport, Coburn, Mitchell, Johnson, Lewis, Mrs. S. Wilkins, Rachel Denvil, Fanny Herring, Miss G. Reignolds, the Misses Henry, Wilder, Fenton, Johnson, Gilmore, Hathaway, and Louisa Browne.

"The Hunchback of Lambythe" was produced Aug. 10; Aug. 15, "The Ghost of Altenburg," with spectral illusions; Sept. 14, the ghost drama, "The Mistletoe Bough;" Sept. 28, "Midnight, or the Ghost at the Ferry;" Oct. 12, "Old Adam, or the Father's Curse;" Oct. 19, "The Charmed Ruby;" Nov. 3, Clifton W. Tayleure's farce, "Giles Scroggin's Ghost;" Nov. 9, "Lady Audley's Secret;" Nov. 16, "Lilly Dawson, or the History of a Night;" Dec. 5, "Jack Sheppard and his Dog;" Dec. 21, "Daft Dan, the Cripple of the Dry Dock;" Jan. 4, 1864, Mrs. C. K. Fox appeared in "Vamp, the Fireman's Dog;" Jan. 11, "The Rag Woman and her Dogs;" Jan. 18, "Lord Lovel and Ye Fair Nancy Bell," a burlesque by Mr. Tayleure; Jan. 25, the pantomime of "The House that Jack Built;" Feb. 22, "Holly Bush Hall;" Feb. 29, "The Gray Man of the Seven Trees;" March 28, "The Ticket of Leave Woman;" April 9, "Pomp of Cudjo's Cave, or the Battle Cry of Freedom;" and June 15, "Upper Ten and Lower Twenty." The season, which had been prosperous, terminated July 4, with a benefit to G. C. Howard, the acting manager.

Fox commenced his next season Aug. 6, 1864, with the following company: J. B. Studley, J. Flood, Chas. Nichols, Harry Chapman, Chas. Foster, C. K. Fox, J. J. McCloskey, Mrs. Harry

Chapman, Mrs. J. Flood, Mrs. S. Wilkins, Rachel Denvil, Fanny Herring, and others. Mlle. Martinetti and Mons. Baptiston superintended the ballet. "Ruy Blas," "An April Fool," and "The Mason of Abbeyville" were the opening plays. Aug. 13, "Don't Be Choked Off," a farce, was produced. Aug. 15, "The Fisherman of Lisbon" and "Jones' Baby" were presented, and on the 29th the Masonic drama, by C. W. Tayleure, called "The Signet of King Solomon, or the Templar's Daughter," was given. The farce of "The Area Belle" was played for the first time in New York Aug. 29, with G. L. Fox as Pitcher, C. K. Fox as Bouncer, and Mrs. Harry Chapman as Penelope. A benefit was given to the Masonic Mission Sept. 9; the farce "Going to the Races" was seen on the 12th; on the 19th "The Knights of St. John, or the Banner of Fire," was given; with the drama, "The Bull Fighter," Oct. 3rd; Fanny Herring appeared as the heroine in a version of "Leah the Forsaken," called "Lysiah the Abandoned," the 10th. The house was closed on Oct. 28, while the company played in Brooklyn; and 31, a new drama, called "The Peddler Boy," was offered. The next novelty was "The Night Owls of France," acted Nov. 14; Dec. 5 William St. Maur made his first appearance in America, as Buridan in "La Tour De Nesle," afterward remaining a member of the stock company. Jan. 13, 1865, Fanny Herring had a farewell benefit. Fox presented "Old Dame Trot and Her Comical Cat" 30, which ran for seven weeks, and was succeeded March 21 by "The White Farm." On the 27th Laura Keene's drama, "The Workingmen of Paris," was presented, and April 2 "Uncle Tom's Cabin" was revived, with Mrs. G. C. Howard as Topsy. The original dramatization (in six acts) was played, and was the only piece on the bill. This ran until April 15, after which the theatre was closed until April 26, out of respect for the memory of the martyred President Lincoln. On the reopening the run of "Uncle Tom" was continued. Fanny Herring reappeared May 15 in "Taming a Tartar," and on the 22d the dogs Lafayette and Thunder were introduced in "The Rag Woman and Her Dogs." May 26th, for her benefit, Fanny Herring appeared in a new play called "The Female Detective," and in June J. B. Studley reappeared for a few days. G. C. Howard had a benefit July 5. W. B. Freleigh, janitor of this house for twenty-odd years, took a benefit, and the house closed July 8th.

George Christy's Minstrels took possession of this theatre July 10, and continued until Aug. 11. Mr. Fox opened his next season Aug. 12, with W. H. Whalley, Wm. Marden, H. D. Guion, Wm. St. Maur, J. J. McCloskey, Louis Mestayer, W. T. Purcell, S. Bradshaw, F. Ashbury, Charles Foster, G. L. and C. K. Fox, Mrs. S. Wilkins, Mrs. Welsh Edwards, Rachel Denvil, Eily Moore, J. Williams, Sarah Steele and Mlle. Martinetti, dancer. G. C.

Howard was acting manager; C. K. Fox, stage manager. The opening bill was "Damon and Pythias," "Fortune's Frolic," and "The Exile's Daughter," W. H. Whalley and Eily Moore making their first appearances in New York, as Damon and Hermione in the first-named play, and Sarah Steele made her *début*, as Dolly in "Fortune's Frolic."

The following are the dates of the new productions: Sept. 4, "The Mysteries of Carrow Abbey;" 11, "The Griffin of the Thames;" 18, "Cruve Dha Rhuy;" 24, "The Dykes of France;" Oct. 2, "The Avalanche;" 9, "Three Red Men" and "Golden Axe," pantomime; 16, "Rappelkerff, the Spirit King," and the pantomime of "Mother Goose;" 23, "Life for Life" and "Raoul, the Magic Star." On Oct. 30 Fanny Herring was seen in "The Female Detective;" "Sinbad the Sailor" was produced Nov. 27, and held the stage until Dec. 18, when "The Woman of the World" was given. Whalley took his first benefit Dec. 29, and the bill consisted of "Connor the Rash," "The Cabin Boy," "The Frisky Cobbler," and "The Griffin of the Thames." On Jan. 1st, 1866, began a brief season of "dog drama." Fanny Herring took a benefit Feb. 16. Fox's pantomime of "Jack and Gill" was produced Feb. 19: G. L. Fox as the Clown; C. K. Fox, Pantaloon; Master Timony, Harlequin; and Martinetti, Columbine. It ran for ten weeks. May 7th Fanny Herring reappeared in "The Devilkin," Emma Reignolds as Nellie; 14, "Rosina Meadows," "Camille" (burlesque), and "The Dutch Statue." Fanny Herring's benefit occurred June 15. The season closed July 5 with a benefit to G. C. Howard and W. Tryon, the treasurer.

On July 6 S. S. Sanford's Minstrels opened. M. B. Pike had a benefit Aug. 1, when Edward Lamb, G. C. Davenport, Jas. H. Budworth, Wm. H. Leake, E. N. Haviland, and Millie Sackett appeared. Wm. B. Freligh took a benefit Aug. 3; 4 the Nicolo company of gymnasts opened, and continued until 21. Mr. Fox's last season at this house began Sept. 1, 1866, with "Six Years After, or Three Green Men." C. K. Fox, Harry Ryner, W. K. Linyard, J. J. McCloskey, Wm. Marden, Chas. Foster, Geo. Lingard, Francis, Master Timothy, Harry Cunningham, Mrs. W. K. Linyard (Emma Reignolds), Mrs. H. Ryner, Fanny Herring, Georgiana Reignolds, little Lulu Prior, and others formed the company. On Nov. 2 Jacob Boyce, who had served for over fifty years in the militia of the State, took a benefit under the auspices of Company E, Eighth Regiment, N. Y. S. N. G., and the receipts were nearly \$1,000. Fanny Herring produced "Adrienne, or the Secret of a Life" Dec. 3. It was announced as "a dramatization from the French by Fanny Herring." The T. P. Cooke's "prize drama," "True to the Core," was presented Dec. 17. James W. Lingard, manager of the New Bowery Theatre, took a benefit Jan.

2, 1867, when, in addition to the regular company, the volunteers were Kate Newton, Geo. C. Boniface, J. J. Prior, J. E. Nagle, Geo. Brooks, T. L. Donnelly, F. Evans, Little Mac, and the Eighth Regiment Drum Corps. N. B. Clarke assumed the stage management Jan. 14, and J. L. Bridgman joined the company. W. H. Whalley appeared 21st, playing "Macbeth;" and Feb. 15 he had a benefit, when James W. Lingard appeared; 22d, Wm. Marden had a benefit, and on the following Monday G. L. Fox reappeared in "O'Neil the Great." On March 8 Mrs. H. C. Ryner put forth her claims; 15, Fanny Herring took a benefit; 18, "Uncle Tom's Cabin" was revived, with Mrs. G. C. Howard as Topsy. It ran two weeks, Mrs. Howard having a benefit on the 28th, when J. W. Lingard played Uncle Tom instead of J. J. McCloskey. April 1st Mr. Fox produced "Little Boy Blue," which ran until May 11, when that gentleman's managerial connection with the theatre ended. On the closing day and evening "grand farewell" performances were given for the benefit of G. L. Fox; "Little Boy Blue" was played in the afternoon, and the same piece, with the addition of "The Spitfire," in the evening. G. C. Howard had his annual tribute 13th, when Mr. Fox and the entire company assisted; 14 Harry Cunningham had a benefit, and on 15 G. Malmesbury had a similar compliment.

William B. Freligh was the next manager. He opened May 18 with "A Vision of the Dead," "Jack Sheppard," the farce of "The Dutch Tiger," and a gymnastic performance by the infant Siegrist. Joseph Proctor appeared here May 20 in "Macbeth," Mrs. W. G. Jones being the Lady Macbeth. James Nunan, W. K. Linyard, W. Jamieson, Wm. Marden, Chas. K. Fox, Emma Reignolds, and Mrs. W. Jamieson were in the company. J. B. Studley appeared June 3 in "The Three Guardsmen" and E. W. Marston then made his bow as the low comedian of the company. Jas. H. Budworth opened June 10 in "Dutch Farce." Mr. and Mrs. Selden Irwin appeared 17 in "The Marble Heart" and "The Fool of the Family." Kate Fisher came here 24, as did Annetta Zanfretta and Rosenberg, dancers. July 12 J. B. Studley and W. H. Whalley had a joint benefit. Geo. C. Davenport and P. Connelly became members of the company 15th. On 19 a benefit was given to W. B. Freligh. On the 29th the Carlo Family, Eveline Lehman, Ida Devere, Frank Gibbons, the Barlow Brothers, Sig. Constantine, W. A. Martin, and others appeared in ballet, gymnastic acts, and pantomime. Aug. 1 John J. Jones, treasurer, had his first benefit. Aug. 5 Stuart Robson appeared in the "Camille" and "Hamlet" burlesques. Sig. Monteverde, contortionist, also appeared. On the 12th Wm. Whalley returned; and on 16 P. Connelly had a benefit, assisted by many volunteers. On the 19 Leo Hudson and George Clare began an engagement in equestrian drama. Benefits

were then given as follows: 26, Joe Coburn and "Rockey" Moore, pugilists; 27, Frank Evans and J. M. Ward; 28, Harry Pearson, when J. Mortimer Murdoch made his début in America, as Richard in "Janet Pride," and E. L. Tilton appeared for the first time in several years. The summer season closed August 29.

Shortly afterwards this theatre was sold at auction to satisfy a mortgage given by Thomas Hamblin to John S. Giles, as trustee for certain stockholders of the theatre, to secure payment of a number of shares of the stock valued at \$500 each. Subsequently a suit was commenced to recover the sum of \$57,631.95, claimed to be due to the family of Mr. Hamblin. The mortgage became due in 1856, when Mrs. Shaw, widow of Hamblin, claimed for her portion \$10,826.38, and the court appointed a referee to decide whether the property mortgaged could be sold in parcels without doing injury to the interest of any of the parties concerned, and he decided that it could not, and it was ordered to be sold at public auction, subject to a prior incumbrance of \$40,000 on the same, held by Wm. B. Astor by way of mortgage. In pursuance of these instructions the sale was ordered. The original mortgage given by Mr. Hamblin was only for \$8,503.04. The auctioneer first offered eight-ninths of the property, the owner of the other ninth consenting to sell at the same rate as the rest, and subject also to the mortgages. J. D. Phillips bid \$60,900, at which sum it was knocked down; but there appeared to have been some misunderstanding in the matter, and the entire property was then offered free from all incumbrances except the lease. It was started at \$75,000 and \$80,000; \$90,000 and \$91,000 were offered, and the bids then increased by \$500, until the amount reached \$100,000, and finally the property was knocked down for \$100,700 to a J. W. Dimmick. About six months afterwards the theatre was sold again at auction. The property consisted of the theatre building, said to be worth about \$40,000, with all the wardrobe, properties, machinery, scenery, and fixtures, and six fine lots of land. The estate was sold under a decree of the Supreme Court. There were two mortgages on the property, one of \$40,000 to W. B. Astor, and one of \$7,000 to J. L. Giles. \$80,000 was first offered, and \$1,000 bids ran up the price to \$104,000. The property was finally knocked down at \$106,000, the purchaser being Leopold Bampeimer.

Wm. B. Freleigh reopened the house for the next season Sept. 9, 1867. N. B. Clarke was stage manager, and the company included E. W. Marston, J. B. Studley, Frank A. Doud (brother of Oliver Doud Byron), Geo. W. Thompson, W. K. Linyard, Joseph Winter, J. C. Edmonds, Mrs. W. G. Jones, and Nellie Taylor. Watts Phillips' drama, "Time and Tide," was first given in New York at this theatre. On the 16, "The Sea of Ice;" 23, Lizette

Bernard, played "Oriana;" 30, Marietta Ravel, in "The French Spy," came; Oct. 7, Mortimer Murdoch in "Louis XI." He remained two weeks, also appearing in "Ruy Blas," "Black Eyed Susan," "Pizarro," and "Sweeney Todd," T. W. Bolas, Master Martin, and Charles Wright, variety performers, being also engaged. S. W. Glenn then played for a week in Dutch specialty dramas, and Kate Fisher followed for two weeks in horse pieces. On Nov. 11 Fanny Morgan Phelps commenced a two weeks' engagement in "An Actress by Daylight," "Susan Hopley," and other dramas. Prof. Eugene Dieblin, magician, Frank A. Gibbons, trapeze performer, Nelly Howard, and Annie Gibbons also appeared. On Dec. 2nd James W. Lingard appeared, playing "Blueskin," and Jenny Adams appeared as Nan in "Good for Nothing." At his benefit, on the 6th, he was assisted by Charley White, Sam Sharpley, and others. On the 9th Robert Johnston appeared in a new drama, by Thad B. Glover, called "The Heart of the Great City," Mr. Johnston as Boyle, an idiotic beggar, and with such success that the piece drew crowded houses for two weeks. Dick Sands, jig dancer, and John Engler, skater, were also among the attractions at this time.

Watts Phillips' drama, "Nobody's Child," was seen for the first time in America Dec. 23, Ida Leslie making her first appearance; and the following week Robert Johnston and Nelly Germon played in "The River Pirates," Wm. Ashcroft, song and dance man, also appearing. George C. Boniface reappeared Jan. 6, 1868, and Jevani, the "flying man," was added to the variety corps. Mr. Boniface remained for two weeks, and was followed by Mr. and Mrs. Edwin Blanchard in dog dramas. Master Foley and Ben Goldsmith, variety artists, were also engaged.

Edward Eddy commenced Feb. 3, followed on the 10 by Julia Daly, in "Our American Female Cousin." Mortimer Murdoch came the 24, in his own drama, "The Romany," followed by "The Green Hills of the Far West." Kate Fisher returned March 9, when Conchito Ronzani appeared on the tight-rope. Fanny Herring was seen April 6, Geo C. Boniface April 20, and May 11; W. H. Whalley became the leading man. On 25 "Oliver Twist" was given, with Whalley as Fagin, Marden as Bill Sykes, Marston as Bumble, Mrs. W. G. Jones as Nancy Sykes, and Fanny Davenport as Rose Maylie. Stock pieces were then played until June 8, when G. C. Boniface, R. Johnston, Nelly Germon, and the company appeared in a new Irish drama, "The Sons of Liberty." Marietta Ravel 22, supported by E. Coleman and P. Connelly. On the 29 Frank Mordaunt and Fanny Herring appeared; July 6 Ella Chapman joined, giving banjo solos and dances. Mr. Freligh had his annual benefit on the 10th, and the season closed on the following evening. A summer season was opened 13, with Butler's Panto-

mime Troupe, comprising Robert Butler, Tom Vance, Amelia Wells, Viro Ferrand, Carrie Edgar, Tom Bolas, Sallie Swift, Billy Reeve, Joe Buckley, C. E. Dobson, Frank Gibbons, and C. A. Gardiner. To these were added, on the 27th, the Buisley Family of gymnasts, and on Aug. 3 R. M. Carroll and sons, jig dancers. Mr. Whalley had a benefit on Aug. 20. The season closed Aug. 22.

For the next season Mr. Freligh made many alterations in the house. The pit was transformed into a parquet, the second and third circles enlarged, and the house opened Aug. 31, 1868, with "Life in the Streets" and the nautical play, "False Colors." W. H. Whalley, Harry Clifford, C. F. Seabert, J. McCarthy, Sam Drake, J. H. Bowes, J. J. McCloskey, Wm. Marden, Mrs. W. G. Jones, Jenny Clifford, H. Coleman, and Anna Newman were in the company. Alex. Fitzgerald appeared Sept. 21 as George Trueheart, in the play of that name. "The Crimson Shield, or the Nymphs of the Rainbow," was given Oct. 5, with a ballet under the direction of John E. McDonough. It enjoyed one month's run. Boucicault's "After Dark" had its first performance in this city Nov. 2. George Atkins, Alfred Stewart, Master Martin, and Tom Bolas were in the cast. Jarrett & Palmer obtained a temporary injunction restraining Mr. Freligh from playing "After Dark." This was served on Nov. 12, 1868, but was vacated on the following Saturday, and on 16 "After Dark" was again announced.

"Ned Scarlet," by J. Foster; "The Red Scarf," by Augustin Daly; "O'Neil the Great," and other pieces in which Sallie Partridge appeared, were next given. "After Dark" was again produced Dec. 7, and Harry Macarthy, Lottie Estelle, and the Butler Pantomime Troupe appeared. Fanny Herring came 14 in "Aladdin," and Jan. 4, 1869, J. C. Foster's spectacle, "The Fighting Brothers of Rome," was presented. On Jan. 11 "Blueskin;" 18, "Revolution in Spain;" 25, "Bridge of Notre Dame," "The Ethiop," and the 30th, "The Lancashire Lass." On Feb. 22 Marietta Zanfretta appeared in a tight-rope act, and March 8 J. C. Foster's pantomime, "The Seven Dwarfs," was seen, with Robert Butler as the Clown; James Sanford, Harlequin; John Foster, Pantaloon; J. Burke, Sprite, and Mlle. Eugenia Oberti, Columbine, and the Mlles. Jovetti, Vidal, and Evaline Constantine at the head of the ballet.

"The Fairy Spell" was seen May 3rd, also "The Soapfat Man," in which Rachel Denvil, Mrs. Holmes, the Misses Cassie Troy and Collins, and W. H. Whalley, J. P. Bowers, J. S. Rooney, J. C. Edmonds, Seabert, Kirk, and Archer appeared. Oliver Doud Byron joined May 10, when "Who's to Win?" and "El Hyder" were played, and Mr. and Mrs. E. Blanchard, with their dogs,

were seen. J. C. Stewart, negro comedian, came 17th. Kate Fisher appeared 24, and Amy Fitzgerald and Susan Hudson joined 31. Fanny Herring opened in the burlesque of "Ixion" June 7th; the Zanfretta and Caron Troupe 14. Mr. Freligh had his annual benefit 18; N. B. Clarke followed 25, and Whalley and the regular company played in stock pieces until July 12, when Robert Pate-man came in "The Dumb Man of Manchester" and "The Spital-fields Weavers;" Hawley and Miaco, gymnasts, appeared July 19. James Smith, pedestrian, Marietta Ravel, and P. E. Connelly were seen in "The French Spy" Aug. 15. Mr. and Mrs. J. W. Albaugh then appeared for twelve nights, the season closing Sept. 4, 1869. The house was reopened Sept. 6. Wm. H. Whalley, E. Marden, J. H. Bowers, C. F. Seabert, Charles Foster, C. J. Edmonds, J. J. McCloskey, T. A. Dow, W. H. Crompton, John C. Walsh, William Murray, S. Charles, H. Atkins, Mrs. W. G. Jones, Mrs. E. B. Holmes, Mrs. Newman, May Estelle, Bella Wallace, Anne Newman, E. Blake, Fenton, F. and N. Davenport, M. Crompton, Little Alice, and Florence were in the company. "The Scottish Chiefs" was the initial performance. On Oct. 4 Leo Hudson appeared for two weeks in horse drama; 18 the Robert Butler Pantomime Troupe, was seen with Mlle. De Rosa and Young Martinetti; and on 25 "Formosa" was produced; Nov. 8, Watts Phillips' "Not Guilty" was given, and Harry Courtaine, comic singer, made his first appearance. This gentleman was not our present Harry Courtaine, but some one who assumed the name. Edwin Blanchard, with his trained dogs, began an engagement 15th. The Torres Brothers, trapeze performers, arrived 22, and Edward Firth, comic vocalist, Dec. 20. Jim and Pooley Mace, English pugilists, appeared Jan. 10, 1870, in a sparring act, and a new pantomime called "Buck, Buck, How Many Horns?" was produced 17 by the Butler Troupe. Jim Mace took a benefit Feb. 11, when John C. Heenan appeared in conjunction with him in a sparring act. Mace was presented with a silver belt by Charles White.

Polly Booth first appeared in America Feb. 14 as Sally Scraggs in "Sketches in India." Polly Booth became the soubrette of the company. In March, 1879, she obtained a divorce from Philip Vanderwerken, and July 31 following she became Mrs. Frank R. Foster. She died in this city Sept. 7, 1887, after a long and painful illness.

Kate Fisher was the next star, playing in horse pieces from 28 to March 12. James W. Lingard had a benefit on 11, and a new drama, called "The Castle of Lorremar," was seen 14. Mlle. Rosetta and George Derious, gymnasts, appeared March 21, and on 18 Harry Gurr, champion swimmer, M. Senyah, and the Milles. Geraldine and Bastian, trapezists, and M. Leon Giavelli, with a

troupe of trained dogs, were seen. J. B. Howland and Thos. E. Jackson were added to the company. The Clodoche troupe of dancers opened April 11. On 18 "New York in 1840-1870" was produced. Mlle. Lawrence's band of tableau artists appeared 19, as did Lucy Adams, comic singer. Oliver Doud Byron was the next attraction. Jem Mace took a benefit June 8. Marion Taylor, from London, appeared in the burlesque of "Prince Amabel" 27, and O. B. Collins and Kate Raymond were the next stars, opening July 4th. A summer season was commenced 11, melodrama, farce and variety performances constituting the programmes. Geo. C. Davenport, Gus Williams, Viola Howard, and the Lawrence Troupe joined Aug. 1. The season closed Aug. 19, but extra performances were given evenings of 21, 22, 23, for the benefit of W. H. Whalley, J. H. Bowers, and of the Lingard Memorial Fund.

The season of 1870-71 opened Sept. 3 with the following company: William Marden, George France, J. P. Winter, Charles Foster, J. J. McCloskey, Maurice B. Pike, T. Barry, P. Connelly, J. Douglas, W. Forrest, W. Murray, S. France, M. Hoffe, N. B. Clarke, Mrs. W. G. Jones, Polly Booth, Millie Sackett, Mrs. E. B. Holmes, Marian Somers, Mrs. G. France, Mrs. P. Connelly, Miss S. Fenton, Henrietta Marke, Clara Douglas, Carrie Lee, Susan Carroll, Elise Davis, Sarah Martin, and E. T. Stetson. The opening bill was "Macbeth," with E. T. Stetson as Macbeth, Mrs. W. G. Jones as Lady Macbeth, William Marden as Macduff, and N. B. Clarke as Banquo. J. J. McCloskey's drama "Daring Dick" was seen for the first time Sept. 5. On 12 John Murray made his New York debut as Jotham Hook in "Moll Pitcher, the Fortune Teller of Lynn." Mr. Murray appeared 13 as Peter Probity in "The Chimney Corner," and Pat Rooney in "The Omnibus;" 15, John Smidt in "The Unfortunate Dutchman," and Robert Brierly in "The Ticket of Leave Man;" 16, in "Lost at Sea," with Murray as Jim Smyley; and for his closing night, 17, was seen in "Jack Long, or Shot in the Eye," "Solon Shingle," and "The Gunmaker of Moscow." Sept. 19, McCloskey's drama, "Rory of the Hills, or Dhoud Dhu," was given for the first time. Sept. 26 came Charles Foster's drama, "New York Burglars, or Wedded by Moonlight." Marietta Ravel commenced Oct. 3 in "Jargtine, or the Pride of the 14th." "The Old Straw Man of New York" was first acted 10; "Through By Daylight," by J. J. McCloskey, was seen for the first time 17, with this cast:

Geo. Glenroy	E. T. Stetson	Clara Comstock	Mrs. W. G. Jones
Rufus Appleton	J. Winter	Mrs. Mickey Corrigan	Millie Sackett
Johnny	Geo. France	Arthur Comstock	W. Marden
Fleisman	Maurice Pike	Johnny	Geo. France
Han Bordieswinkle	Fisher	Archy White	P. Connelly
Glenroy	Chas. Foster	Mickey	J. McCloskey
Van Duzan	T. Barry		

On Oct. 24 Marion Fiske and Moses W. Fiske appeared in "Little Dick, the New York Boot Black." Marion Fiske played Dick; and Moses Fiske, Teddy. "The Buckle of Brilliants" was acted the same night. The burlesque of "The Grand Duchess" was seen 28, with Marion and Moses Fiske as the Grand Duchess and Fritz. For Marion's farewell benefit, 29, "The Golden Farmer," with E. T. Stetson as the Farmer, and George France as Jemmy Twitcher; "The Grand Duchess," the musical sketch of "Molly Dear," and "Mose, or A Glance at New York," were played.

"Duty, or the Mariner's Compass," by Henry Leslie, was first acted Oct. 31. "Fabian the Serf" was seen for the first time Nov. 7. "Far West, or the Bounding Fawn of the Prairies," a new drama by J. J. McCloskey, was first acted 14. There was a lengthy bill 17, consisting of "The Carpenter of Rouen," E. T. Stetson as Marteau; "Nick of the Woods," Stetson as Bloody Nathan; and "Mose, or a Glance at New York." "Brian Boroihme," "The New York Fireman," and "Dick Turpin" were done 19. "The Life and Adventures of Vidocq, the Thief Taker of Paris," by N. B. Clarke, was seen 21. "La Tour de Nesle," "The Forty Thieves," and "The Pride of the Ocean" were given 26, and "Neck and Neck, or the Hangman's Noose," was first seen here Nov. 28, with this cast:

Walter Wilmarth . . .	E. T. Stetson	Curtis Pumpkin . . .	Chas. Foster
Jim Johnson	W. Marden	Simon Pumpkin . . .	Geo. France
Adolphus	M. B. Pike	Caroline Freeland and	
Peg	Polly Booth	Crazy Jenny . . .	Mrs. W. G. Jones
Carrol Denman . . .	J. Winter		

"Jack Sheppard" was the afterpiece. Between the dramas Frank Melville sang comic songs, and Bobby Farrell did a song and dance. Harry Seymour's spectacle, "Sunburst, or the O'Ruarc's Bride," was seen for the first time Dec. 19. Blanche and Geo. Leopold, athletes, opened 27. For his benefit, 30, Mr. Stetson acted Hamlet.

Frank Drew made his first appearance in New York since his tour around the world Jan. 2, 1871, at the matinée, as Jeremiah Clip in "The Widow's Victim," and in the evening as Count de Brissac in "Our Wife." Mr. Drew also played Gil in "The Invisible Husband," and Tim O'Brien in "The Irish Emigrants." On Jany. 7th "John di Procida, or The Sicilian Avenger" was given. "Ould Ireland and Young America," Blanche and Geo. Leopold with gymnastic performances, "Out on a Spree," Chas. Foster as Cotton, Frank Drew as Bolt, and "The Free Trader," formed the Saturday night bill. Jan. 9, "The Dog of the Old Toll House, or The Village Blacksmith," and, for the first time in America, was seen "A Golden Fetter," with Frank Drew as Tom Tit. Edwin Blanchard's

two act drama, "The Galley Slave, or the Blind Boy and His Dog," was seen here, for the first time, 11th.

A matinée performance took place 19th, for the George Holland Testimonial Fund. The programme was: "The Watch Dog, or the Lost Casket," "Robert Emmett," and "The Terrible Tinker." Edwin Blanchard, E. T. Stetson, Chas. Foster, Joseph Winter, J. J. McCloskey, W. C. Raymond, William B. Murray, M. Oliver, Emma Wheeler, N. B. Clarke, Mrs. W. G. Jones, Millie Sackett, Polly Booth, Mrs. E. B. Holmes, Kate France, Mrs. P. Connelly, Mary Fenton, Miss A. Wheeler, Sidney C. France, William Marden, Geo. France, M. B. Pike, P. Connelly, H. Fisher, T. Barry, Laura Page, Irene Lofty, and Miss H. Mealy appeared.

"Richard III." was played Jan. 24, with E. T. Stetson as Richard, William Marden as Richmond, Charles Foster as Henry VI., Polly Booth as Lady Anne, and Mrs. W. G. Jones as the Queen. "See-Saw," a pantomime by Hernandez Foster, was first produced Jan. 23: Clown, Hernandez Foster; Harlequin, Frank Foster; Pantaloon, Jos. M. Sloan; Columbine, Polly Booth. For Mrs. W. G. Jones' benefit, Feb. 10, the bill was, "Second Love," "See-Saw," and "The Brigands," with an olio in which Rollin Howard, Charles Sturgess, John F. Oberist, and Calixa Lavalley appeared. J. C. Campbell began an engagement 13, in McCloskey's "Pomp, or 'Way Down South." E. T. Stetson retired from the theatre Feb. 27, and E. R. Dalton took his place as leading man. Johnny Thompson opened March 13 in McCloskey's drama "On Hand, or True to the Last." Johnny Allen made his dramatic début April 24, in "Schneider, or Dot House Von Der Rhine." Edmund R. Dalton was seen May 8 as Richelieu; 9 as Claude Duval; 10 as William Elwood in "New York Burglars;" 11, Jasper Roseblade in "Waiting for the Verdict." John Jones, the treasurer of the house, took a benefit and offered "The Soldier's Progress" (for the first time in America), Coleman's drama, "The Mountaineers," and "Who's Who?" W. H. Whalley appeared 15, as Leonard Brandon in Charles Foster's drama, "The Gold Belt." On Oct. 30th, for N. B. Clarke's benefit, "The Octoroon" was given, with William H. Whalley as Wah-no-tee, and George France as Salem Scudder. June 1, "Green Bushes, or the Huntress of the Mississippi," with Millie Sackett as Nellie O'Neil, Theo. Hamilton as Conner O'Kennedy, and George Davenport as Murtoth. A recitation of "Shamus O'Brien," by Edwin F. Thorne, "The Female Barber," and "The Two Buzzards" was the bill for Millie Sackett's benefit, June 2. "The Jewess," with Whalley as Eleazer, June 5. "The Wandering Harper and His Dog Tray" was acted the same night, with Edwin Blanchard in the leading character. The Irish comedian, James Maguire, made his début here 19, in "Over the Falls, or a Leap for Life." Jennie Morton appeared 26 in a new play called "Love." Brougham's burlesque,

"Pocahontas" was given 30th, with Millie Sackett as Captain John Smith, and Jennie Morton as Pocahontas. "Cool as a Cucumber" and "The Irish Tutor" were also given, with Thomas L. Donnelly as Dr. O'Toole. The Hernandez Foster Pantomime Co. commenced July 10 in "Humpty Dumpty." Hernandez Foster was Clown, Jos. M. Sloan Pantaloon, Frank Foster Harlequin, and Nellie Wall Columbine.

W. B. Freligh took a benefit July 14th, when this liberal bill was presented: "Lord Barne Castle," with Thos. Grattan Riggs as Lord Barne; the third act of "Hamlet," J. B. Studley as the Dane; J. Winter, King; Chas. Foster, Polonius; N. B. Clark, Ghost; Mrs. E. B. Holmes, Queen; Mrs. W. G. Jones, Ophelia; Dutch songs by Tom Bolas, followed by "The Fighting Yankee," E. W. Marston as Elam Pancake, and Harry Cunningham as Capt. Oakley; the first act of "Pomp," J. C. Campbell as Pomp, Mrs. W. G. Jones as Attakapas Sue; double song and dance by Lord and Waldron; after which came "Robert Macaire," Geo. C. Boniface, as Robert Macaire, and Chas. H. Morton as Jacques Strop; and also the second act of "Humpty Dumpty." The summer season began July 17, when the Hernandez Foster Troupe, Tom Bolas with Dutch songs, and Edwin Blanchard in "The White Slave's Revenge" were given. "The Dumb Man of Manchester," with Edwin Blanchard as Tom; "The Poachers;" John Clark with clog dance, and Tom Bolas in Dutch songs were given for Mr. Blanchard's benefit 21. "Through by Daylight," by J. J. McCloskey, its first performance, 24, when James M. Ward appeared in the leading part. "Bertha, the Sewing Machine Girl," a dramatization by Charles Foster of a *New York Weekly* story, had its first performance Aug. 7. The afterpiece was "The Jolly Cobbler," with Geo. France as Chris. The play did a large business for two weeks, and was followed Aug. 21 by Thomas G. Riggs, in John F. Poole's drama, "Shin Fane, or The Sham-rock Green." This closed the summer season.

The fall and winter season opened Aug. 28, 1871, when G. Swaine Buckley, the old minstrel performer, made his début on the dramatic stage in "On the Track." Mr. Buckley continued two weeks. D. L. Morris, the Dutch comedian, came 25 in Shannon and McLean's "Dollars." Kate Fisher opened Oct. 2 in "Mazeppa." On Oct. 5th "The Cataract of the Ganges, or the Rajah's Daughter," was given, with Kate Fisher as Zamine. On 6 "The Three Fast Men, or New York by Daylight and Gaslight" was seen. Kate Fisher closed 7 with "The French Spy," on horseback, and "Jack Sheppard," also on horseback. J. B. Studley was seen 9 in "The Dream of Destiny." "El Hyder" was done 11th; "Money and Misery" and "The Irish Outlaw," 12th. For Mr. Studley's benefit, 13, "William Tell," Studley in the title

rôle; the female minstrel scene in "The Three Fast Men," and "The Rag Picker of Paris," with Studley as the Chiffonier, "Nick of the Woods," and "The Gamecock of the Wilderness." Joseph Murphy came 14th in Fred G. Maeder's play, "Help;" 16, a matinée benefit was given in aid of the sufferers by the Chicago fire; Lucille Western, James A. Herne, W. H. Whalley, and the company appeared. For Mr. Murphy's benefit, 27, "The Robbers of the Heath," "Larry Hoolagan," the concert scene from "Help," the farce, "Joe, or the Nigger Busybody," with Murphy as Joe, the Nigger. Charlotte Stanley opened Oct. 30, in Stanley McKenna's drama, "Crime," acted for the first time here. A benefit was given Nov. 3 in aid of the Industrial School attached to the St. James R. C. Church. The entertainment consisted of N. B. Clarke's Irish drama, "The Irishman's Home, or the Dark Days of the Green Isle." Then followed an olio: Peter Cannon in Irish songs, Tommy Sully's Ethiopian sketch, Hughey Dougherty with a stump speech, Frank Kerns and Johnny Queen with song and dance, Sam Devere, banjo solo, James Clarke, Irish song and dance, and Larry Tooley, with Dutch songs. The performance concluded with "Cavaliers and Roundheads."

"Searching the Depths" was presented here for the first time by Lewis Stoder 20. Dec. 4th, for the first and last time, "A Terrible Temptation" was given. It was a dramatization by G. W. Middleton of Charles Reade's story of the same name. "The Soldier's Progress, or the Horrors of War," first saw the light Dec. 7. Lucy Rushton appeared 11 in "Red Hands," then acted for the first time in this city. Agnes was played by Little Lillie Sackett — her first appearance on the stage. Dick Ralph, who had left the minstrel stage, made his début 18 in "Fate, or the New York News-boy." Kate Fisher commenced another six nights' engagement at the Christmas matinée in "Life for Life." "Dick Turpin," "Joan of Arc," and "A Christmas Spree" was the matinée bill; and for the evening "Mazeppa" and "Gale Breezely." Jan. 1, 1872, Charles Petrie made his New York début in a drama written for him by J. W. Meath, entitled "Pedestin, or Cute the Reliable." Kate Raymond (Mrs. O. B. Collins) opened here Jan. 8 in a drama by Thad. W. Meighan, called "The Waifs of New York." For her benefit, 19, "Jack Sheppard" was added to the bill, and O. B. Collins appeared as Blueskin to the *bénéficiaire's* Jack. G. Swaine Buckley reappeared Jan. 22 in "Zip" James M. Ward began another engagement 29, in "Through by Daylight." Feb. 1 he played Badger in "The Streets of New York," and for his benefit, 2, gave, for the first time in this city, "Clan-na-Gael, or The Outlaw of '98," and acted William in "Black Eyed Susan."

Kate and Susan Denin, after an extended Australian tour, appeared here Feb. 5 in the romantic drama, "Will Hatley, or

Faithful to the Last." Emily Young was specially engaged for the rôle of Averill. At the matinée Feb. 10, for their benefit, "East Lynne" was played. Master Percy Roselle began an engagement Feb. 12 in "The Boy Detective." J. B. Studley returned 19th in "Buffalo Bill." After the piece had run four weeks with Mr. Studley as the hero, Wm. H. Whalley succeeded him March 18. "Ten Nights in a Bar-room," with Whalley as Joe Morgan, came March 20. "Out of the Fire," by W. S. Higgins, was seen April 1. "The Beautiful Shoebinder of Lynn, or New York in 1850," by P. Connelly and E. Barry, was first done here 8 when E. W. Marston made his first appearance as Billy Wiggins. Sunday evening, 7, was the first "sacred concert," with full orchestra of the R. Rosinsky's Vaudeville and Operatic Troupe. The bill was: "The Love Drink," an opera in one act; the two-act farce, "The Educated Porter," and the one act vaudeville, "Singing Birds." These concerts had previously been given on Sunday evenings at the Stadt Theatre, on the other side of the Bowery. "A Lost Life" was first presented here April 22. Lizzie Safford (Mrs. Dan Myron) began here May 6, in "Woodleigh." Albert W. Aiken appeared 13, in his own play, "The Witches of New York." Fanny Herring was seen 20th, in "The Female Detective," and "Sarah Tibbs," a new farce, was also done, with E. W. Marston, E. Barry, Charles Foster, Millie Sackett, and Miss Oliver in the cast. "Dodging for a Wife," "The Floating Beacon," and "The French Spy" were given May 21st. Charles Foster took a benefit 22, in "Bertha, the Sewing Machine Girl" and "The Old Straw Man of New York." On 23 J. P. Winter had a benefit, and the bill was "The Ticket of Leave Man" and "Der Freyschutz." For Mrs. W. G. Jones' benefit, 24, "Heaping Coals of Fire" and "Unlucky Friday" were played. On 25 Fanny Herring played "Lysiah, the Abandoned" for the matinée, and her engagement closed that evening, when she played Sally Scraggs in "Stage Struck," Jack Sheppard and Sloppy Sam in the drama of that name. "California, or the Heathen Chinese," by J. H. Warwick, was first seen here May 27, with O. B. Collins as Long Tom, C. Warwick as the Chinaman, Emma Wheeler as Nop-King, and Nellie Davenport as Peen-Sing. "The Swamp Angels," by Charles Foster, was first acted June 10. For John Jones the treasurer's benefit, 19, "The Swamp Angels," "Othello," and "The Pride of the Ocean" were given. On June 28, Millie Sackett took a benefit and played Topsy in "Uncle Tom's Cabin," to the Geo. Harris of Wm. Whalley, and Matilda J. Chummy to Leffingwell's Romeo, Jaffier Jenkins in "Too Much for Good Nature." "The Rogues of New York, or the Rival Cousins," was presented here for the first time July 8.

W. B. Freligh took a benefit 11, when the programme was: fifth

act of "Richard III.;" Dan Waldron in a song and dance; "The Irish Mormon," with Harry and Marion Macarthy as Brian O'Lynn and Sheelah; Alice and Flora Newman, Highland Fling; Charles Foster's "Actors on a Strike," in which Mr. Freleigh made his first appearance on any stage as the Manager. M. B. Pike and John C. Walsh then sang the duet of "The Two Gendarmes;" Charles Lord danced a jig, and was followed by the trial scene from "The Merchant of Venice," with Alfred Ayres as Shylock, O. B. Collins as Antonio, and Effie Johns as Portia. The bill concluded with "The Irish Emigrant." J. Z. Little began his first engagement at this theatre 15, in "Woman's Will," Chas. F. Seabert making his first appearance as Devereux Power. "Oofy Gooft" (Gus Phillips) appeared July 22, in "Yacup." In addition to "Yacup," "The Rival Dutchmen" was acted, with Geo. W. Thompson as Jacob Wamshell and "Oofy Gooft" as Diedrich Bimmelbeck.

Wash Norton, the minstrel performer, having returned to this city after an absence of six years (during which time he made a tour of the world), appeared on the dramatic stage Aug. 5 in the drama by Harry Gwynette, entitled "From Abroad." Harry Gwynette, Fannie Bland, Julia Bland, and Wash Norton were in the cast. Fannie and Julia Bland were the grand-daughters of Mrs. Glover, the famous English actress. Aug. 12, Fred Maeder's dramatization of E. Z. C. Judson's (Ned Buntline) story, "Hazel Eye, the Girl Trapper," was first seen, with Fanny Herring as Hazel Eye, W. L. Street (his first appearance here) as Cale Durg, Thomas J. Martin (first appearance here) as Capt. Robert Norcross, and Harry Gale (first appearance here) as Rupert Norcross. "The Polish Jew, or the Bells," was first played here 19, with J. B. Studley as Mathias. T. G. Riggs reappeared 26 with his "Shin Fane." Yankee Locke opened Sept. 2 in Fred Marsden's "The Bush Rangers." Yankee Locke remained two weeks, and for his second week he played "Trumps."

The fall and winter season of 1872-3 commenced Sept. 16. The company consisted of Wm. Marden, W. L. Street, Thos. J. Martin, E. W. Marston, Geo. France, John Weaver, Harry Holmes, Chas. Manley, Lew R. Willard, B. Hamilton, Thos. Graham, Harry Gale, W. Murray, Jerome Stansil, Mrs. W. G. Jones, Madeleine Hardy, Polly Booth, Mrs. R. G. France, Annie Mortimer, Miss E. Oliver, Emma Wheeler, Miss E. Glenwood, Bella Adams, Ada St. Clair, Theresa St. Clair, Ida Friedenburg, R. Percy, W. Hofle, Charles Foster, stage manager; John C. Walsh, prompter and assistant stage manager; Benj. J. Dean, leader of the orchestra. "The Death Trap, or a Cat's Paw" and the comedy "The Sergeant's Wedding" formed the first bill. Zoe, styling herself "The Cuban Sylph," appeared 23 in "The French Spy," supported by S. C. France (his first appearance) as Mahommed. "Flowers

of the Forest" 26, with Zoe as Cynthia, and 28 she played Myrtillo in "The Broken Sword" and Esmeralda in the drama of that name. J. H. O'Neil, Maggie Delmar, Annie Delmar, Little Delmar, and L. W. Harleigh appeared Sept. 30, in "Eph, or Before the Amendment." Mr. O'Neil danced the "Quintessence of Old Virginia," and his song and dance, "Ginger Blue." "Cagliostro" was acted Oct. 7, with C. Harry Frank in the title rôle. The next star was Ed. P. Wilks, who opened 21 in "Breakers, or a Summer at Cape May." On 26 Russell and Emil Girard appeared in their dancing act. "Auramania," Johanna Pritchard's drama, was first acted here 28, with Miss Pritchard as Evangeline.

Neil Warner and Grace Rawlinson began an engagement Nov. 4, in "A New Way to Pay Old Debts," with Warner as Sir Giles Overreach, and Grace Rawlinson as Margaret Overreach. On 6 they appeared in "Macbeth;" 7, "The Corsican Brothers" and "The Honeymoon," Warner as the Twins and Duke Aranza, Grace Rawlinson as Juliana; 8, Warner as Claude Melnotte in "The Lady of Lyons," and Sir Edward Mortimer in "The Iron Chest;" 9, "Richard III.," Warner as Richard, and Grace Rawlinson as Lady Anne. "Counterfeit" was seen here Nov. 11, with the first appearance of Spencer Pritchard as Geo. Hilton and Harry Amlar as Peter G. Washington Green. J. Holmes Grover appeared 18 in "I. O. U." "The Lottery of Life" was given for the first time here Dec. 2, with this cast:

Terry	Wm. Marden	Bob Mawley	E. W. Marston
Mordie Solomons Allcroft	W. L. Street	Emily Summers . .	Mrs. R. G. Jones
Sir Wilton	Chas. Foster	Miss Tartar . . .	Mrs. W. G. France
Robert	T. J. Martin	Mary	Anna Mortimer
Coal Oil Tommy . . .	Geo. France	Polly	Madelaine Hardy
Dodger	Chas. Manley		

In the concert saloon scene: Susie Goodwin, with songs and dances, Charles Lord, in songs and dances, and Prof. Houne, one-legged tight-rope walker, were seen. Kate Fisher appeared 23 as Herne the Hunter. Wm. R. Derr made his first appearance here in eight years 25, as Putnam in the drama of that name. On 28 "Mike Martin, the Terror of the Highways" was given, with Kate Fisher as Lightfoot. "The Swamp Angels," by Charles Foster, was seen here 30. Mrs. W. G. Jones played Madge in "Crime" Jan. 6, 1873.

"The Twelve Temptations, or the Lost Soul," by Joseph C. Foster, was first played 13, and the following is a portion of the cast:

Urilc	J. B. Studley	Gnomdob	H. Holmes
Rodolph	W. H. Meeker	Janette	Mrs. W. G. Jones
Eblis	T. Hamilton	Niocelle	Polly Booth
Kalig	Chas. Manley	Princess Odyle . .	Miss E. Oliver

Prof. Rosinsky acted John Schmitt in "The Dutchman's Troubles" 12, 13; the pantomime "Will o' the Wisp" was done Feb. 17th, with Abbott as Clown, J. M. Freeman as Pantaloon, Ed. Valardias as Harlequin, and Mlle. P. Barretta as Columbine. G. W. Jester, ventriloquist, surnamed "The Man with the Talking Hand," also appeared. James Robertson made his first appearance here, as the hero in "Michael Erle, or the Maniac Lover," March 14th. "Destiny," a new drama by Barrett Sylvester, was seen 17, also an Irish comedy, and the Fieldings appeared in a musical sketch called "The Emerald Isle." "Hamlet" was played 19 for the benefit of Wm. Marden, when C. V. Lyons made his first appearance on any stage as Hamlet; "Jack Harkaway," came 24 with Hernandez Foster as Monday. Frank A. Gibbons, trapezist, commenced here 31. "The Rebel's Last Shot," by Charles Foster, was seen for the first time April 7. "Jack Sheppard," 12: Polly Booth played Jack in the first act; Mrs. W. G. Jones was Jack in the second act, and William Marden played the rôle in the third act. W. H. Meeker was the Jonathan Wild and E. W. Marston, Blueskin.

"Obliging a Friend" was offered for the first time in America 14, on which date E. T. Stetson returned in "The Fastest Boy in New York." Charles Foster's dramatization of "A Bad Lot" was acted 21. "Wild Cat Ned" was a dramatization from *The New York Weekly's* story, by Barrett Sylvester, and first acted 23. "Held in Check," by Mary Watson, was first seen May 5, with J. H. O'Neil as Corney Dugan. Belle and Jake Berry appeared 12 in "Rip Van Winkle," Mr. Berry playing Rip, and Belle Berry, Minnie. On 16, for the benefit of the officers, doorkeepers, and ushers, the Berrys appeared in a musical act, Alice Bennett sang a ballad, the Eighth Regiment Drum Corps appeared, and the dramas played were "The Soldier's Progress" and "The Miller and His Men." Mr. Berry is now known as J. S. Berger. "Cuba Libre, or O'Kelly's Mission," by Harry Seymour, was done 19. It was founded on events enacted in Cuba, and the adventures of J. J. O'Kelly, *The New York Herald's* correspondent. "The Boy Burglar," by Stanley McKenna, was seen for the first time 26th.

The benefit of Wm. B. Freligh occurred May 30, and the programme was: "Uncle Tom's Cabin," Laura Alberta as Topsy, Chas. Foster as Uncle Tom, Susie Goodwin as Eva, Geo. France as Marks, and "The Boy Burglar." James M. Ward was seen June 2 in "The Winning Hand." The contortionist, Young America, appeared between the pieces. James J. Bartlett first appeared here 9 in "Sun and Shadow;" 11, 12, in "The Devil's Crag;" 13, as Captain Swyndleton Wilde in "Hazard" and Hugh De Brass in "A Regular Fix." "Uanna, the Working Girl," was first played 16, when J. H. Rowe, his first appearance, played Alvin Dumont. Ala, the European gymnast, appeared for the first time in this

city 16, in his feat of bounding into space from the stage to the trapeze, a distance of thirty-five feet.

Laura Alberta and G. W. Harrison, father and daughter, began an engagement 23 in "Out at Sea." Charles Foster's benefit took place 26th, with "The Death Trap," Foster acting De Plarken, Tilly Malvern, daughter of Chas. Foster, made her first appearance as Gertrude, and Chas. F. Seabert as the Baron. Jake Smith did a bone solo, and Chas. S. Newton's drama "Out at Sea" was given. "Wedded, Yet no Wife," was another of *The New York Weekly* stories, dramatized and acted for the first time 30. For George France's benefit, July 2, Harry Clifford played Sam Shoeleaf in "The Man with the White Hat," J. Sandbrook sang a ballad, song and dance by Bobby Newcomb; Chas. E. Dobson, banjo solo, and the comic drama "Sloppy Sam." "Jack and the Beanstalk" was first given here 7, with Hernandez Foster as the Clown. The pantomime of "The Magic Trumpet" 18, J. C. Franklin and Geo. Murray, Nellie Wall and Hernandez Foster as the pantomime four. John Pandy gave his imitations of the London Comique; the Girards, Russell, Julien, and Emil, appeared in their eccentric dancing. Little Frankie did a serio-comic song, and Master Cawthorne gave his German eccentricities. Marius Turck made his debut here 21, as Bob Flash in Fred Maeder's drama, "Lightning Bob." J. P. Winter made his first appearance this season as Graham Vanstone, J. Sambrook (his first appearance) as Charley Mason, D. Kelly (first appearance) as Mat Radley, and J. Mason (first appearance) as Superintendent, and W. A. Gregston acted Manchester Bill, all in the same play. On 31 "The Idiot's Revenge, or the Millionaire's Daughter," was given, with Will C. Burton as Sancho, and Minnie Rainforth as Susan Gaylove. "The Cigar Girl of Cuba," by Sam Hemple, was produced for the first time here on Aug. 4, with Hemple as Seth Swap. Bobby Newcomb's specialty company commenced 11: Billy West, banjo; James Cronin, jig dancer; Harry D. Mann, character artist; G. K. Fortescue, burlesque comedian; Smith and Waldron, Adolph Kemp, gymnast; Lulu Delmay, John Morris, change artist, and Bobby Newcomb were in the company. A spectacular extravaganza, entitled "Mazeppa," was seen 15, when Helene Smith was the Mazeppa; Marie Le Brun, Olinska; and G. K. Fortescue, Zemila. Geo. C. Charles opened in "The Skeleton Hand" 18, and Sig. Canita made his first appearance at this theatre in fifteen years as the Monkey in "The Monkey Boy."

Buffalo Bill (Wm. F. Cody) commenced an engagement Aug. 25 in Fred G. Maeder's play, "Buffalo Bill," with this cast:

Buffalo Bill	By Himself	Mrs. Fielding . . .	Mrs. R. G. France
Texas Jack	J. P. Winter	Lillie Fielding . .	Mrs. W. G. Jones
Col. Jake McKandlass	W. H. Gregston	Mah-no-tee	Emma Wheeler

The next star was George France, in "Marked for Life," Sept. 8. The fall and winter season opened Sept. 22, 1873, Ettie Henderson appearing in "Little Sunshine," preceded by a farce called "Curiosity." The stock company was as follows: Joseph P. Winter, Chas. Foster, George Archer, E. W. Marston, John Ferris, P. C. Connelly, J. L. Mason, J. Sambrook, Jake Berry, Thomas Graham, W. A. Gregston, George Hamilton, William Murray, George Semblar, E. Howard, J. Stansil, Mrs. W. G. Jones, Mrs. R. G. France, Mrs. P. C. Connelly, Polly Booth, Belle Berry, Nellie Meeker, Tillie Malvern, Phœbe Malvern (daughters of Chas. Foster), Grey, Walker, Annie Norrie, Allie St. Clair and E. Wilmott. Harry Seymour, stage manager; Charles Foster, dramatist; and B. J. Deane (husband of Mrs. W. G. Jones), musical director.

On the 29 "Life, its Morn and Sunset," was played for the first time, preceded by "Fritz's Perplexities," and was acted until Oct. 3, when it was much abridged, and, with "The Jewess," was performed the rest of the week. Mlle. Zoe came 6th and 7th in "Hans Snyder;" 8, 9; "Buried Alive," "Notre Dame," and "The Broken Sword," 10; "The Irish Emigrant," "The French Spy," and "Jack Sheppard" 11. On the 13th, E. T. Stetson appeared in "Macbeth," "Richelieu" 14, "The Robbers" 15, "Othello" 16, "Hamlet" 17, "Richard III." 18. "Irish Love" commenced the performances until Saturday, when it gave place to "The Bear Hunters." John and Maggie Fielding appeared 27 in Chas. Foster's drama, "The Turf Digger's Doom." It was preceded until Thursday by "Ginger Snaps," which gave place to "Black-Eyed Susan," and on Friday and Saturday to "Notre Dame." "Washed Ashore" 27 and 28, preceded by "A Kiss in the Dark." The Fieldings continued their engagement, appearing between the pieces in the musical sketches. 29, 30, 31, "Susan Hopley" and "Satan." "The Blacksmith of Antwerp" and "Captain Spruce the Highwayman" were given Nov. 1. "Daniel Boone" was produced 3, preceded by "The German Donation." On the 10 Goshen, the giant, began in "The Giant's Causeway" for one week. Up to Saturday "Daniel Boone" was acted with it, and then "Nick of the Woods," "A Glance at New York," and "Der Freyschutz" were performed. On the 17 Kate Raymond (Mrs. O. B. Collins) began in "Our City," then presented for the first time on any stage. It was preceded by "Heaven Defend the Right" and supplemented by "Mose in the Bowery," which bill continued until Friday; and on that and the following evening "Our City" and "Jack Sheppard" (on horseback) formed the bill. On the 24th Louise Sylvester began in "Nip," which was preceded by "1,000 Young Ladies for Cuba." At the Thanksgiving matinée, 27, "The

Brigands of Spain," "Solon Shingle," "Toodles," and "Irishman's Home" formed the bill, and in the evening, "Katy Did," "German Donation," and "Irishman's Home," which were repeated 28, and the two latter pieces were acted with "Scarecrow" 29. "The Skeleton Hand," in which Louise Sylvester and G. C. Charles appeared, and the Siegrists continued their performances during the week. On the 15th Louise Sylvester was seen in "Nan the Good-for-Nothing" and "Hazel Eye," which ran the week, "The Forty Thieves" being added 19, 20. Louise Sylvester returned in "The Pearl of Savoy" 22, "Fanchon" 23, "Uncle Tom's Cabin" 24, all of which were preceded by "A Kiss in the Dark." The Hernandez Foster Pantomime Troupe began at the Christmas matinée, 25, when "Mother Goose" was produced, with the Jee Children and W. Allen in his Indian Box Trick as the incidental attractions. "The Irish Tutor" preceded the pantomime.

On Jan. 3, 1874, the pantomime was withdrawn. An extra matinée was given Jan 1. On the 12th Marius Turck began in "Lightning Bob," preceded by "The Robber's Wife." 19, Frank Frayne, Clara Butler, and Little Frankie in "The Scouts of the Sierra Nevada," which, preceded by "A Pleasant Neighbor," ran during the week. On the 26th "The Man from America," with J. J. Wallace in a chief character, and the last act of "The Scouts of Sierra Nevada" were given, and ran the rest of the week. Feb. 2, Laura Alberta and her father, G. W. Harrison, began in "Passion, or the Sister's Avenger," which ran during the week, preceded by "The Siamese Twins" until Saturday, and then supplemented by "The Forty Thieves." On the 6th the house was sold at private sale to William Kraemer.

Harry Clifford appeared in "Life and Death," 9 which ran until the 12, when "Pomp" was revived for the rest of the week. "Lend Me Your Lover" began the performance during the week. Louise Sylvester and S. C. France came the 16th, the former acting in "The Maid with the Milking Pail," and the latter in "Marked for Life." Between the pieces a variety olio was given by the Brothers Johanoff, "ceiling walkers;" Dunbar, Donaldson, Siegrist, and Antonio, acrobats, and George Dunbar, juggler. A matinée was given 23, when "A Steamboat Trip to New Jersey," feats by the Brothers Johanoff and George Dunbar, "Horseshoe Robinson," and "Tom Cringle's Log" were performed. In the evening Louise Sylvester played in "Sunlight Through the Mist," which was preceded until Friday evening by feats by the Brothers Johanoff and George Dunbar, character songs by Ella Wesner, who appeared on Monday night only, and "A Steamboat Trip to New Jersey." During the remainder of the week the bill was "Sunlight Through the Mist," a variety olio, and "The French Spy." E. H. Lay began on March 2 in "White Hair, or the Last of the Modocs," for

one week, preceded by "The Swiss Swains," with Louise Sylvester as Rosetta; Little Delmar in her specialties; Harry Wilcox and Rudolph Mette in acrobatic feats; and Miles Morris in Irish songs and dances. "Over the Plains" was produced on the 9th and ran until the 13th.

On the 16th E. T. Stetson began in Stanley McKenna's dramas "Revenge, or the Midnight Mask," then performed for the first time. It ran one week, and was preceded by "The Mischievous Nigger," with Charley White in the chief character; Willis Cobb's troupe of performing dogs and a monkey and a goat; "The Malicious Trespass," acted by Charles White, Robert Hall, and Thomas Graham; and "The McFadden Family from the Sixth Ward," in which R. M. Carroll and his three sons performed. On the afternoon of the 19th a benefit was given for the poor of the Tenth Ward, under the direction of Capt. John Ward, when Charles V. Lyons made his second appearance on any stage, and acted Hamlet in the first act of that tragedy; A. H. Searles performed a trapeze act, John Pandy sang character songs, Master Frank danced a jig, and the drama of "Brian Boroihme" closed the entertainment. J. H. Budworth appeared 23 in a variety olio, to which the Carroll Family, Charley White, and Bob Hall contributed. "Revenge" was performed until the 26, when "Neck and Neck" was substituted, and acted the rest of the week. J. B. Studley began on the 30 in "The Polish Jew," preceded by "The Happy Family," with Charley White in a chief character; Tom Granger in a song and dance; Mlle. Bertha (Mrs. John Wild) in a Hungarian polka, and R. M. Carroll and his three sons in "The McFaddens;" and supplemented by "Life in the Backwoods," ran the entire week. Louise Sylvester was the attraction during the week commencing April 13 in "The Little Detective," preceded by "The Bogus Indian" and Emmett & Ripley's Georgia Minstrels, and supplemented by "The Red Gnome." Joseph P. Winter received a benefit 17, and made his last appearance on the 18. J. Z. Little and Lizzie Campbell began 20, acting during the week in "Old Sleuth, the Detective," which was preceded by "A Night in a Strange Hotel."

E. Eddy began an engagement 27, and W. L. Street was added to the company. "Macbeth" was given 27, "Jean Remy" 28, "Metamora" and "Robert Macaire" 29, "The Corsican Brothers" and "The Broken Sword" 30, all preceded by "The Fellow that Looks Like Me." May 1, "Richard III.," and 2, "Luke the Laborer." On the 7th J. A. Lord joined the company. 7, 8, "Old Phil's Birthday," "Jenny Lind," the Wilson Brothers' feats, and "The Flying Dutchman" were given. On the 9th, "Who Died First?" "Jenny Lind," the Wilson Brothers, and "Oliver Twist;" 11, Harry Lee joined the company; 11, 12, 13, 14, "Nick Whiffles,"

"In and Out of Place," Prof. Fox's imitations of birds and animals, and the Wilson Brothers' feats. On the 15th, for the benefit of Mrs. W. G. Jones, "Faint Heart Never Won Fair Lady," "The French Spy," "Jonathan Bradford," "Handsome Jack," Prof. Fox, the Wilson Brothers, Alice Daly, and the Grinnell Children in their specialties made up the programme. On the 16th, the same bill was repeated for the benefit of the Wilson Brothers. On the 18th Millie Sackett, Jenny Wolz, M. B. Pike, and Wash T. Melville joined the company; 18, 19, 20 "Cast Upon the World" and "Pocahontas" were given; 21, for the benefit of Charles Foster, "The Swamp Angels," "The Man About Town," acted under the title of "Tom Collins," a song by Charles Kanollman, the specialties of the Grinnell Children, and "Pocahontas" formed the bill. On the 22nd, for the benefit of E. W. Marston, Harry Cunningham, George France, and Tom Bolas volunteered; "Yankee Jack," the minstrel scene from "The Three Fast Men," "Solon Shingle," and "Pocahontas" composed the programme.

Charles Foster retired from the stage management, giving place to J. A. Lord. G. W. Middleton began an engagement 25, acting in "Bred in the Bone," in which F. J. Post made his first appearance. The drama was preceded by the sketch of "The McFaddens," by the Carrolls, and "Naval Engagements," in which Mrs. Sylvester Post made her first appearance. June 1 Louie Lord made her metropolitan debut, acting in "Lady Audley's Secret," which was preceded by the Carroll Family in "Holland on a Bust" and "I Could n't Stay Away," and "The Dutch Actor," in which S. W. Glenn made his first appearance this season. William B. Freligh had a benefit 2, when the performances commenced at 3 P.M. and continued without cessation until midnight. The entertainments were as follows: E. Eddy and the stock company performed "The Irish Lion;" the Carrolls performed "I Could n't Stay Away," and R. M. Carroll and Little Dick, "Holland on a Bust;" Frank Jones and James Roome were seen in "A Bad Man from Texas;" Harry Seymour, W. H. Thorne, and members of the regular company in the last act of "Richard III.;" Billy Pastor sang comic songs; Frank Jones gave his specialty of "The Lively Moke," playing upon a number of musical instruments; Clark and Edwards gave Dutch songs and dances; A. W. Maffin did a spade dance; Saidee O'Neill, a straight jig; J. C. Walsh and W. L. Street sang "Larboard Watch;" Ari Holston gave his lightning change act; Charley White appeared in an Ethiopian sketch; Rogers and Whitney gave songs and dances; James Roome, Charles Lord, C. F. Seabert, Harry Richardson, and Melinda Nagle played the sketch of "Americans in Paris;" Marion Requa sang ballads; the Gorman Brothers danced a double jig; Prof. Fox gave his imitations of birds and animals; Parker and Fagin were seen in a double

jig; Wm. Marden, J. C. Walsh, Louise Sylvester, and members of the stock company gave "My Fellow Clerk;" Marius Turck, supported by the regular company, played the fourth act of "Enoch Arden;" the Carrolls gave "The McFaddens;" Kynock and Smith, skating specialties; Prof. Warie Allen, in his magical trick called "Chained to the Cross;" Ari Holston and others performed "Engaging a Vocalist;" S. W. Glenn and the stock, "The Dutch Actor;" Thos. W. Keene, E. W. Marston, and others were seen in "Robert Macaire," and Louie Lord and the company in "Lady Audley's Secret." The season closed June 6th, 1874.

Mrs. Mary Shaw, fourth wife of Thomas S. Hamblin, died in this city July 4, 1873, at her residence, 146 West Twenty-fourth Street. Her maiden name was Eliza Mary Anne Trewar. She was born in Cornwall, Eng., in 1817. While almost a child she was married to a doctor of the name of Shaw. She arrived in this country in 1835, and her American début was made at the St. Charles Theatre, New Orleans, as a star, under Mr. Caldwell's management. She first appeared at the Park Theatre, this city, July 25, 1836. After a brief stay there she became a member of the Bowery Theatre company, under Thomas Hamblin's management. She obtained a divorce from Dr. Shaw, still retaining his name, as by that she was best known to the public. For over twenty-five years Mrs. Shaw was the idol of the playgoers of New York. She was the original heroine in this country in most of the great plays that had been written during that century, among which may be enumerated "Evadne," Constance in "The Love Chase" (notwithstanding the fact that Mrs. Jean Davenport Lander claims to have been the original representative of that rôle in America), the Countess in "Love," and all the heroines of the great dramas which sustained the reputation of the Old Bowery through a series of years, despite national financial disaster and the fierce visitations of the fire fiend. As the blind flower girl in "The Last Days of Pompeii," Albert in "William Tell," the heroines of "Rienzi" and "Eugene Aram," and in the whole round of Shakespearian characters, among which she stood beyond all rivals, might be enumerated Queen Katherine in "Henry VIII.," Imogen in "Cymbeline," Rosalind in "As You Like it," Lady Macbeth, Viola in "The Twelfth Night," and Beatrice in "Much Ado About Nothing;" to which may be added, as laurels in her chaplet of dramatic triumph, Lord Byron's Sardanapalus and Margaret Elmore in "Love's Sacrifice," and last, though not least, her grand rendering of Talfourd's *Ion*, which, under her treatment, became a classic of the English stage. For distinct articulation and clear, bell-like elocution, Mrs. Shaw was the model. Her face, from a front view, presented almost a perfect oval; the eyes large, dark, and capable of every expression, from languishing

endearment to fiercest hate, defiance, and withering scorn. When to all these gifts was added a voice like the music of silver bells, and modulated "from the lowest note to the top of the compass," we have a combination of gifts and acquirements seldom concentrated in one individual. Mrs. Shaw left three daughters, — Edith, Ada, and Constance. The last-mentioned lady is acknowledged to be one of the cleverest Shakespearian actresses in the profession. She was named after her mother's favorite character — Constance, in "The Love Chase."

"The Seven Dwarfs" was a pantomime done June 8, 1874. Kate Fisher commenced June 29 in "Mazeppa" for three nights. She appeared July 2 in "The Cataract of the Ganges;" July 3, for her benefit, "The Three Fast Men" and other entertainments were given; July 4, in "The Cataract of the Ganges" for the matinée, and "Putnam" the night of July 4. For the week of July 6 there was a dramatic and variety entertainment. George Darrell opened here July 13 in "Trump Cards;" July 20 "Bertha, the Sewing Machine Girl" and "Robert Macaire" formed the bill; July 27 "Wallace, the Hero of Scotland" was seen.

The season closed August 1 and reopened Aug. 22, with "Rosina Meadows," "The Wreck Ashore," and "Bear Hunter." Marietta Ravel began here Aug. 31 in "The French Spy." W. H. Fayette played the same night in "Tracked to Death, or The Boy Avenger." Sept. 7 the drama "Passion's Perils" was given, and Joignerg and William Delave, gymnasts, were seen. On Sept. 14 Mlle. Sanyeah came in "Mazeppa;" Sept. 21 W. G. Cogswell played Macbeth; Sept. 28 Louise Sylvester was seen in "Nip;" for her benefit, Oct. 2, she acted in "Sunbeam" and "Aunt Charlotte's Maid." C. B. Bishop opened Oct. 8 in "Hand and Glove" and "Wanted, One Thousand Milliners."

Donald McKay, with his Warm Spring Indians, appeared in "Kit Carson" Oct. 12, and gave "The Broken Sword" Oct. 19; Billy Edwards, Arthur Chambers, Homer Lane, and Mr. McMahon, pugilists, were seen in "Just in Time, or Life in New York," also "Raymond and Agnes" Oct. 26; Wm. Cody, in "Buffalo Bill," came Nov. 2; William A. Mestayer Nov. 9 in "Hoodlum, or Life in San Francisco;" Fanny Herring came Nov. 16 in "The Tigress of the West," also "The Flying Dutchman;" Charlotte Stanley came Nov. 23 in "Crimes and Mysteries of Paris;" Jenny Morton Nov. 30, in "Idlewild," also the same night Donald McKay with his Indians, in the burlesque of "Pocahontas;" J. J. McCloskey came Dec. 7 in "Smoke," and Maude Gray in her sensation "The Statue of the Period." Louise Sylvester was seen Dec. 14, in "The Pearl of Savoy;" Dec. 21 J. B. Studley came in "Wandering Steenie," also Fred Percy's drama "To the Death;" Dec. 28, the pantomime "The Three Dwarfs" and "Waiting for the Verdict."

Jan. 4, 1875, Frank Jones in "The Black Hand;" Jan. 11, Marietta Ravel in "The French Spy," and J. B. Studley in "Putnam;" E. T. Stetson Jan. 18 in "Chances;" S. C. France Jan. 25 in "Marked for Life;" J. B. Studley Feb. 1 in "Rogues of New York;" "Blood Stained Hand" Feb. 8; A. H. Sheldon Feb. 15, in "Wealth and Crime;" Marie Zoe Feb. 22 in "Angel of Midnight;" and John Allen March 1 in "Schneider." Sophie Miles came March 8 as Marie Stuart, also the Japanese performers Satsuma and Little All Right; Milton Nobles appeared March 20 as Jim Bludsoe; March 22, "Adventures of Vidocq;" March 29, "Around the World in 80 Days," adapted from Jules Verne's story of that name by Pillett and J. Connelly. Edwin F. Thorne acted John Archibald, and E. W. Marston, Mrs. W. G. Jones, Millie Sackett, and Saidee Montgomery were in the cast.

A matinée performance was given April 29 for the benefit of the family of Dan Bryant. The programme was:

THE SNOW BIRD.

Ben	W. J. Fleming	Mrs. Foster	Mrs. Barry
Sternhold	Neil Gray	Jenny Foster	Mrs. W. G. Jones
Sloppy Sam	E. W. Marston	Bessie Bluebell	Millie Sackett

Followed by a scene from

THE WIFE, OR A TALE OF MANTUA.

Julian St. Pierre F. Beatty | Ferrado J. B. Browne

After which, the pantomime of

ROBERT MACAIRE.

The next manager was W. A. Robbins, who gave the house a complete overhauling, and the opening occurred Aug. 28, 1875, with Jas. W. Meath as business manager and Milnes Levick stage manager. After the overture the company sang "The Star Spangled Banner." This was followed by "The Lady of Lyons," with the following cast: Claude Melnotte, Milnes Levick; Beaumont, F. A. Tannehill, Sen.; Col. Damas, W. H. Partello; Glavis, Louis Meredith; Deschappelles, Charles Manley; Gaspard, J. B. Browne; Landlord, W. A. Rouse; Pauline, Laura Linden; Mme. Deschappelles, Fanny Denham Rouse; and Widow Melnotte, Mary Hill. "The Rough Diamond" closed the performances, introducing E. W. Marston as Cousin Joe, W. H. Partello as Lord Plato, Nellie Young as Margery, and Ida Raymond as Lady Plato.

The season closed July 15, 1876. Mr. Robbins retained possession until May, 1878, when he retired. He died in this city suddenly May 15, 1896.

Fred Hofele was the next manager, who opened June 29, 1878, with H. W. Mitchell, F. M. Welles, Frank E. Jamison, Edward

Brown, G. P. James, Zoe Gaynor, Nellie Wright, Ada Foster, Chas. Foster, M. B. Pike, Joseph P. Winter, J. B. Browne, G. W. Harrison, Mrs. W. G. Jones, Millie Sackett, Tillie Malvern, Neil Grey, E. Brown, W. B. Murray, Jos. Warner, W. H. Sweeney, J. Henry, N. W. Stall, Louise Fox, Marian Oswald, Naomi Lester, Marie Moulton, and Ellen Wade. Mr. Hofele did not continue long in the management.

Benjamin J. Deane, the musical director, died in this city April 3, 1879. He was one of the oldest orchestra leaders of the country. He came to America from England in 1850, and was engaged at this theatre as second leader under W. T. Peterschen, father of F. W. Peterschen. In 1860 he became the leader. He was also leader at the Chatham, Comique (under James Lingard), and the New Bowery. When Jullien gave concerts at Castle Garden, he was in the orchestra. John P. Cooke was an excellent leader in old times. Burton imported him from Europe, and from Burton he went to the old Broadway Theatre. He was afterwards at Niblo's, under Mr. Wheatley's management. Richard Stoepel was another old-time leader of deserved eminence, and a well educated musician. He subsequently married Matilda Heron, and died in this city Oct. 1, 1887. Bijou Heron (Mrs. Henry Miller) is his daughter.

After Thomas Baker left Jullien's orchestra he led English opera at Niblo's, and was for years at Wallack's Theatre. Baker was succeeded at Niblo's by Harvey B. Dodworth. George Loder was a very clever musician, who came here from England with the Lyster Opera Co., led orchestras here for a time, and then went to California. Thence he sailed for Australia, where he died in 1867. George F. Bristow was once in a theatrical orchestra. He has written symphonies worthy to be played by Jullien's orchestra, as they were here and in Europe. It is said that Jullien remarked: "Beethoven has written good music, but no better." Henry J. Tissington was another of the old-time leaders. He came here with the Worrell Sisters from California about 1866. For fourteen years he was at the Union Square Theatre. He died in this city April 16, 1886.

The entertainment July 4, 1878, consisted of a matinée and evening performance. In the afternoon "The Widow's Victim," followed by "The Two Convicts," otherwise "Robert Macaire."

Robert	Chas. Foster	Marie	Mrs. W. G. Jones
Bertraud	Geo. C. Davenport		

"The Gunmaker of Moscow" was next acted, with Jos. P. Winter as Ruric, Ethel Allan as Rosalind, and Ethel Gray as Hilda. "The Floating Beacon" closed the entertainment. The evening's bill consisted of "Three Fingered Jack," "The Robber's

Wife," "Shot in the Eye," and "The Two Drovers." Edwin Brink was in the last two mentioned.

July 7 a benefit was given to Manager F. W. Hofele. Rose and Harry Watkins took a benefit Oct. 4, when "Trodden Down, or Under Two Flags," was played with this cast:

Fergus McCarthy } . Harry Watkins	Mary Rose Watkins
The Eireonoch	Blanche Amy Lee
Robert O'Hara Maurice Pike	Herrick Wolfe J. P. Winter
Lord Desmond Chas. Foster	Lady Desmond . . . May Edmondson
Lanty O'Reardon Neil Grey	Nellie Friery Millie Sackett
Haloran Edwin Cleary	

Also the local drama by Harry Watkins, "Dick Drift, or A Son of the Streets," cast as follows:

Dick Drift Harry Watkins	Miles Henley Edwin Barry
Eve Walton Amy Lee	London Bill Neil Grey
Becky Fikkle Rose Watkins	Tim Swipes John Walsh
Judge Sturmer Chas. Foster	Capt. Manton Edwin Cleary
Gilbert Blotter . . J. Winston Murray	Alice Sturmer Katie Glassford
Julian Sturmer J. P. Winter	Mad Castile . . . Mrs. J. H. Burnett

Mrs. W. G. Jones, who had been the leading lady from 1867, severed her connection with this house at the close of Mr. Hofele's management.

The house was opened as a German theatre Thursday, Sept. 11, 1879, with William Kramer as proprietor, Mathilde Cottrelly directress, and Gustav Amberg business manager. It was now called the Thalia Theatre. At the opening performance Mathilde Cottrelly, in the character of Thalia, delivered a prologue. Various characters passed before the audience during the recital, representative of the poetry, heroism, and sentiment of different ages, and subsequently they were grouped in a striking and effective tableau. This was followed by "Kabale und Liebe" ("Intrigue and Love"), the management having selected it as a fit successor of "William Tell," another of Schiller's works, which was played in English July 7. The company consisted of Mmes. Cottrelly, Von Trautmann, Fiebach, Kelly, Krauft, Liebe, Horn, Ahl, Schlarg, Telle, Weiss, Spitzner, Grothusen, Arnold, Camara, Grunewald, Swartz, Conried, Adolphi, Dombronsky, Luke, Schoenfeld, Schuelle, Schmitz, Puls, Hauser, Rohbeck, Wagner, Loe, Lenoir, Jurgens, Weinacht, Schlieman, Kreutzberg, Peze, Rothschild, Schneider, and Grunewald. Henry Greiner was musical conductor. The comic opera, "Der See cadet," was performed Oct. 27. After an absence of ten years from the New York stage, Magda Irschik acted Medea Nov. 3. Genée's opera, "Nisida," was sung for the first time here in German Dec. 3, 1880. Marie Geistinger was one of the most popular German actresses that ever appeared in

this country. Her American début was at this theatre Jan. 5, 1881, in "The Grand Duchess," and as Mme. Favart she appeared Jan. 10, 11, 12. Although the German stage in this country has been rich in popular soubrettes, such as, for instance, Mme. L'Arronge, of the old Stadt, and, more lately, Fräulein Hevnold, Mathilde Cottrelly, and Fräulein Januschowsky, Geistinger was superior to all, and her fame as a soubrette had long been established throughout Germany and Austria. She did for Germany what Schneider did for the opera bouffe stage in France. In 1888, she went to Switzerland to be treated for a cancer of the eyelid. The growth was successfully removed, but the operation left her in a weakened condition. She had been off the stage for several years, having retired in 1884. She had a career of over thirty years on the stage, and when she retired, purchased a magnificent estate in South Germany.

Jenny Stubel's début here was Sept. 19, 1881, and Sept. 27 Marie Geistinger reappeared. "The Haunted Castle," a comic opera in German, was first produced Nov. 3. "Die Näherinn" ("The Seamstress") was acted Nov. 20. "The Mascot" was heard in German Dec. 5, with Jenny Stubel as Bettina. "Der Chevalier von San Marco," an operetta, was first presented in German Jan. 30, 1882. "Apajune" was produced in German Jan. 13. "Niniche," a musical farce in German, was given Oct. 31, with William Knaach in the cast. Ludwig Barnay made his American début as Coriolanus January 3, 1883. Mr. Barnay, who had not acted since his opening night, reappeared Jan. 12 as William Tell. On Jan. 19 Mr. Barnay acted Uriel Acosta, injured his hand, and again suspended his engagement. On Jan. 26 Mr. Barnay reappeared, acting Narcisse. Feb. 10 Barnay played King Lear; Feb. 16, Lord Essex; Feb. 23, Wallenstein. On Feb. 26, Josephine Gallmeyer appeared. March 19 Barnay acted Antony in "Julius Cæsar" (matinée) for the first time in America. He sailed for Europe May 5.

Ludwig Engländer's comic opera, "The Prince Consort," was sung April 11. "Der Bettelstudent" was given for the first time Oct. 19. "Die Afrikareise" ("A Trip to Africa"), an operetta by Von Suppe, was sung for the first time here Dec. 27. Mme. Janisch made her American début here March 10, 1884, as Kate in "Heilbron." March 17 D. E. Bandmann appeared as Narcisse. Oct. 1 Herr Pategg, Frau Schamberg, Fräulein Hiller, Herr Walter, and Fräulein Randow made their American débuts in "Die Karlischüler." The German comedy, "Reif Reiflinger" was first acted here Oct. 4, when Fräulein Von Hahn and Herr Stoeckel made their American débuts. "Gemachter Mann" had its first American performance Oct. 8. "Der Huetten Besitzer," Oscar Blumenthal's German version of "Le Maître des Forges," was first

acted in America Oct. 17. On Oct. 24 "Das Volk, Wie es Weint und Lacht," a German musical farce, was played for the first time in America. Oct. 30, Sophie Janauschk made her début as Vatesha in "Der Veilchenfresser." On Oct. 31, American début of Herr Ottomeyer as Hamlet, in German. "In Damen Stift" was acted Nov. 6. The first American performance of "Der Bibliothekar," the German comedy from which three "Private Secretaries" have been adapted, was first acted Nov. 13. "Das Welt in der Mann Sich Langweilt," the German version of "Le Monde, ou l'On s'Ennuie," was first seen in America Nov. 19. Jan. 2, 1885, the comic opera, "Nanon," was sung in the original German. Millocker's "Gasparone" was sung Feb. 21. Adolph Sonnentahl made his American début March 9, as Uriel Acosta; March 10 and 11 he played Graf de la Rivenniere in "Vater und Sohn;" March 12, 13, "Tochter des Fabricus;" matinée March 14, "Ein Attache;" March 14, "Kean," which was repeated March 16; "Fromont, Jr. and Riesler, Sr." March 17, 18; "Hamlet" March 19, 20; matinée March 21, "Tochter des Fabricus;" evening, "Lorbeerbaum und Bettelstab;" matinée March 23, "Kean;" evening March 23, "Lorbeerbaum und Bettelstab;" matinée March 24, "Hamlet;" evening, "Marquis V. Villemer," which terminated his engagement, and he sailed for Europe March 25.

On April 6 the musical farce "Die Schoene Ungarin" was sung for the first time in this city. April 11 Pauline Hall made her début in German opera in "Die Fledermaus." "Der Nihilist" ("Fedora") was acted for the first time in America April 28. May 1 "Der Feldprediger," by Millocker, was sung for the first time here. This opera was anglicized by Sydney Rosenfeld and done at Wallack's Theatre as "The Black Hussar." Adelaide Ristori made her farewell appearance in America May 12, as Marie Stuart (in English); Aug. 24, "Siberia;" Aug. 31, "Shadows of a Great City;" Oct. 1 Hannah Nobert-Hagen made her American début as Marie in "Czar und Zimmerman." Otto Ratjens, Ludwig Ziehmann, Walter Hoffman, and Franz Wackwitz also made their American débuts on that occasion. "Der Weg zum Herzen" ("The Way to the Heart"), a comedy by A. L'Arronge, was played for the first time in America Oct. 5, when Emil Becker, August Walter, Hugo Hasskeri and Édouard Possanki made their American débuts. Herminie Fanto first appeared in America Oct. 9 as Maria in "Maria und Magdalena." Selma Kronold made her American début Oct. 13, as Agatha in "Der Freyschutz." "Der Bettelstudent" was given Oct. 14, 16, 17, "Postillion von Lonjumeau," in which Ferd. Wachtel, tenor, made his first appearance in America; Oct. 23, "Der Raub der Sabinerinnen" was acted for the first time in America. It was from this play that Aug. Daly adapted "A Night Off." "Glockchen des Eremiten" was done

Oct. 24, for the first time in this country. It was a version of "Les Dragons des Villars." Jan. 2, 1886, "Der Trompeter von Sackingen," an opera by Herr Kaiser, was sung for the first time. "Frau Director Striese," a sequel to "Der Raub der Sabinerinnen," was given Jan. 11 for the first time. On Feb. 27 the musical farce "Pechschulner" was sung for the first time. May 6 the comic opera "The Maid of Belleville" was sung in German for the first time. Sept. 30 Lucia Colmar and Carola Rennon first appeared in this country in "Undine."

Mr. Amberg began the season of 1886-7 Oct. 1, with the following company: Fräulein Sophie Offeney, operatic soubrette, from the Walhalla Theatre in Berlin; Fräulein Ada Bergen, the new leading dramatic lady from the Residenz Theatre in the same city; Herr Ferdinand Ruedinger, tenor, from the Theatre an der Wein, and late director of the Stadt Theatre in Bremen; Conductors A. Reese, from Berlin, and E. Steindorf, from Bremen; Herr Walter Hasskerl, who was in the company last season, and twelve of the female chorus. Of the twenty-three members of the company originally on the Lessing, Herr Otto Ratjens and Fräulein Selma Kronold, who were members of last year's company, Fräulein Elsa Colmar, operatic soubrette from the Berlin Walhalla Theatre, and Herr Adolph Jaeger from Kroll's Opera House, in Berlin. Lortzing's comic opera, "Undine," was the initial performance. This opera had not been heard here for over twenty-five years. "Der Zigeunerbaron" ("The Gypsy Baron") was sung for the first time in German at this theatre Oct 5, and Max Schnelle made his début in the title rôle. "Don Cæsar" was heard Oct. 7, when Sophie Offeney, Paula Varndal, Rudolf Swinhold and Alex. Ruedinger made their American débuts. "Hundert Jungfrauen," a German version of "Les Cent Vierges," was sung Oct. 29. "Von Schrot und Korn" was seen for the first time in America March 10, 1887, when Emil Thomas made his American début. "Der Vater der Debutantin" was acted in German March 16, also for the first time. Betty Damhoffer (Mrs. Emil Thomas) made her American début April 11 in "Se Sind Sie Alle."

The next season opened Oct. 1, 1887, with the American débuts of Jennie Bohner and Carl Muehe. "Ein Tropfen Gift," Oscar Blumenthal's prize comedy, was acted for the first time Oct. 3, and "Famille Buchholz," a musical comedy by Leon Treptow, had its initial performance here Oct. 7. August Junkermann made his American début Oct. 15 as Zacharius Braesig in "Inspector Braesig." Heinrich Boetel's American début was made Oct. 17. "Dorchlauchtig" ("Your Highness") was acted Oct. 27 for the first time in this country. Marie Hock first appeared on any stage at this house, during the fall of 1887, in "A Drop of Poison." She made a wonderful success, and when an offer came to her from

the Court Theatre, Berlin, to appear there, Mr. Amberg cancelled her contract with him and she sailed for Europe in March, 1888. She died in Berlin Sept. 21, 1890. On Nov. 4, Junkermann played "Hanna Nute" for the first time in America; Nov. 15 Hélène Livingstone made her American début in "Alessandro Stradella." Ernst Possart made his American début Dec. 2 in "Die Bluthochzeit" ("Bartholomew's Night"). Emanuel Lederer, Adolph Werter, and Mme. Emily Von Aichsberg also made their American débuts on this occasion. Margaret Fish made her American début as a German-speaking star Dec. 6 in "Der Glucksengel" ("The Lucky Angel"). This lady was formerly well known as "Baby Benson," daughter of Jenny Benson, and as an infant prodigy earned a great reputation in England. She married Charles Fish, a variety actor. Mathilde Cottrelly played a brief engagement here, commencing Dec. 15. On Dec. 19 she was seen in "Die Fledermaus," and her engagement terminated Dec. 22.

On the morning of Dec. 31 Herr Possart crossed over to Brooklyn, and at the City Hall there was united in marriage by Mayor Whitney to Anna Deinet, whom he wedded years ago in Germany, but from whom he separated in 1883. On the night of Jan. 4, 1888, for the first time in this country, "Ein Fallissement," by B. Bjornson, a four-act drama once adapted, under the title of "Bankruptcy," for Lawrence Barrett, but never done by him, was played. "Richard III." was acted Jan. 7 for Possart's benefit. During the performance he was presented with a gold watch. On Feb. 21, he appeared as Lear for the first time in America. "Othello" was acted Feb. 27, as a benefit to Oscar Krueger, when Possart played Iago for the first time here. "King Lear" was given Feb. 28. At the close of the performance Possart left on the midnight train for Washington. On the following day he was presented to President Cleveland, and returned to this city that night. March 3, Byron's tragedy of "Manfred" was given, when Schumann's music was sung in its entirety for the first time in America. On the same night Gertrude Giers made her American début, playing the title rôle in "Marie Stuart." She achieved a distinct success.

"Richard III." was done March 7 for Possart's benefit. Owing to the death of the German Emperor, Herr Possart did not appear on March 9, as announced. Afternoon of March 10 Gertrude Giers repeated her performance of "Marie Stuart," and night of March 7 she was seen for the first time here as Deborah (Leah). The week was brought to a close by Herr Possart's appearance, night of March 10, in "Die Bluthochzeit." On the 16th, "Don Carlos," with Gertrude Giers as Prinzessin Von Eboli, Possart as Philip II.; March 17, Possart as Mephistopheles in "Faust," first time in America; March 19, "Manfred." "Faust" was repeated March

20-24; March 21 a matinée performance was given in memory of the late Emperor William; March 22, "Kabale und Liebe;" March 23, "Jungfrau Von Orleans," for the benefit of Gertrude Giers, with Possart as Raoul; March 26, "Die Schoene Helena" ("La Belle Helene"), for the benefit of Ferd. Schutz. On this evening Herr Possart appeared at the Metropolitan Opera House in "Die Rauber," for the benefit of the German Poliklinik. Ludwig Barnay, Ernst Possart, and Gertrude Giers—a strong combination of talent—gave a fine performance of "Othello" April 2. "Uriel Acosta" was rendered April 3. On April 4, the four-act farce, "Die Journalisten:" Herr Barnay as Conrad, Herr Possart as Schmock; April 5, "Hamlet," Barnay as the hero and Possart as Polonius. On April 9 "Kean" was given. Barnay and Possart appeared in it at the Thalia. April 10 "Hamlet" was repeated; April 11, "Die Memoiren des Teufels," Barnay as Robert, Possart as Jean Gautier; April 19 "Faust" was repeated, with Possart as Mephistopheles, Barnay (first time here) as Faust, and Fräulein Reichenbach as Margarethe; April 25 Possart and Barnay appeared in Blumenthal's "Der Probepfeil" ("The Trial Shaft"), with Possart as Rittmeister A. D. von Dedenroth, and Barnay as Bogumil Krasinski, the pianist. Barnay played the piano with much facility. He took a benefit April 27, in "William Tell." May 7 Emil Hahn, stage manager, benefited, when Possart and Barnay appeared in "Der Probepfeil." On May 8 was the last joint appearance of Barnay and Possart, in "Uriel Acosta." Herr Barnay sailed for Europe the next morning. Gertrude Giers appeared for the last time May 9. "Narcisse" was given May 10, for the benefit of Frieze and Raub. On May 11 "Dr. Klaus" was seen, with Possart in the title rôle; May 12, Possart appeared as Napoleon; May 14 he played Dr. Klaus, and for his farewell appearance, May 15, "Die Bluthochzeit." For the benefit of Manager Amberg and the last night of the season (May 19), the programme consisted of "Chefrenden," a comic opera, then heard for the first time here; the operetta by Zeig, entitled "All On Board," and "Revue," by Max Lube. The season was beyond doubt one of the most brilliant and interesting that has ever been witnessed in this city. Three of Germany's greatest artists appeared. First there was Frau Niemann-Raabe, one of the best of German ingenue actresses. Then Herr Possart, who is considered master of his art in the Fatherland. Herr Barnay ranks scarcely below his confrère. The appearance of these bright stars on the New York stage was attended by one particularly gratifying circumstance: their support was fully worthy of them. Such an array of German artists as Heinrich Conried had organized for the support of his stars had never before appeared on any German stage in this country, and could hardly be surpassed. Possart is one of Germany's very

best actors. He is five feet nine inches high, with a sturdy frame, strong face, and intellectual head. He has dark curly hair, is careful and correct in his dress, and courtly in his manner.

This house was next sub-leased from Mr. Amberg, and reopened May 21 by H. R. Jacobs, manager of the Third Avenue Theatre, that establishment having been closed by the authorities, who deemed it unsafe. The tearing down of the building adjoining had weakened the walls. Mr. Jacobs commenced with Lottie Church, in "Unknown." Cheap prices prevailed, viz., ten, twenty, thirty, and fifty cents. Matinées were given Monday, Wednesday, and Saturday. Lottie Church (formerly Mrs. John A. Stevens) played one week, and was followed May 28 by Dan McCarthy in "True Irish Hearts." June 4, Arizona Joe was the star; June 11, Ada Gray; June 18, Corinne, who, on June 25, closed the season of the house.

The theatre reopened Aug. 6, 1888, as Jacob's Thalia Theatre: G. Amberg, lessee, H. R. Jacobs, manager. The prices were 10, 20, 30, and 50 cents. "The Black Flag" was the first attraction, followed Aug. 13 by a Vaudeville company. Edwin Arden was seen in "Eagle's Nest" Aug. 20; Frank Frayne Aug. 27 in "Mardo;" "My Partner" was done Sept. 3; "Hoodman Blind," Sept. 10; "Kindergarten," Sept. 17; "Passion's Slave," Sept. 24; "Over the Garden Wall," Oct. 1; Chas. T. Ellis came Oct. 8, in "Caspar the Yodler;" "Wages of Sin," Oct. 15; "Romany Rye," Oct. 22; Edwin Arden Oct. 29, in "Barred Out;" "We, Us, and Co.," Nov. 5. Fanny Louise Buckingham appeared Nov. 12 in "Mazeppa;" "Zitka" was done Nov. 19; Mrs. McKee Rankin came Nov. 26 in "Golden Giant Mine;" C. W. Couldock was seen Dec. 3 in "Hazel Kirke;" "Monte Cristo" was done Dec. 10; Geo. C. Boniface came Dec. 17 in "Under Cover;" Walter Sanford was seen Dec. 24 in "Under the Lash;" J. B. Polk Dec. 31, in "Mixed Pickles;" "Hoodman Blind" came Jan. 7, 1889; "Uncle Tom's Cabin," Jan. 14; "True Irish Hearts," Jan. 21; Edwin Mayo Jan. 28, in "Silver Age;" "Beacon Lights" was seen Feb. 4; Joseph Dowling in "Nobody's Claim," Feb. 11; "The Streets of New York," Feb. 18; N. S. Wood Feb. 25, in "Waifs of New York;" March 4 Florence Bindley was seen in "Dot;" "The Lights o' London" was played March 11; "Romany Rye," March 18. Martin Hayden came March 25 in "Boy Hero;" April 1 Pat and Kate Rooney were seen in "Pat's Wardrobe;" Bartley Campbell's play, "Fate," April 8; James M. Hardie and Sarah Von Leer in "On the Frontier," April 15; Kate Pursell April 22, in "Queen of the Plains;" "Skipped by the Light of the Moon," April 29; "Peck's Bad Boy," May 6; James H. Wallick week of May 13, in "Cattle King" and "Bandit King;" "Boy Tramp," May 20; Gray and Stephens May 27, in "The Old Oaken Bucket."

The season closed June 1, and soon afterwards H. R. Jacobs was dispossessed. It appears that the theatre was leased from Mr. Kramer in July, 1886, to G. Amberg for a term of five years. The lease contained the usual provision that he was not to assign the same or underlet the theatre to any other person. In May, 1888, when Mr. Amberg had completed his new theatre in Irving Place, he made an arrangement with Mr. Jacobs to give him the use of the Thalia Theatre. To overcome the covenant against assigning or subletting, they made an agreement of copartnership, by the terms of which Mr. Amberg was to receive a fixed sum, amounting to \$25,000 per year, to bear none of the losses, and to receive five per cent of the profits. Mr. Jacobs was to retain ninety-five per cent, but at the same time Mr. Amberg executed a release to Mr. Jacobs of his profits, leaving him to receive a fixed sum of \$25,000. As part of the agreement, Mr. Jacobs deposited \$4,166.66 with Mr. Amberg, as security for the last two months of the term. Thereupon, Mr. Kramer commenced proceedings against Gustav Amberg, for a violation of the Kramer lease, prohibiting a subletting of the theatre. Those proceedings resulted in a warrant of dispossession, and Mr. Jacobs was evicted. Kramer re-took possession of the theatre until about six months afterwards, when, through a decision of the Court of Appeals, Mr. Amberg was reinstated.

The next managers of the house were Messrs. Levy and Heine, who gave performances for several months in the Hebrew language. In June, 1891, the Rosenfeld Brothers leased the house. Many alterations were made, and it reopened Sept. 4, 1891, with *The Liliputians* in "The Pupil in Magic." "The Dwarf's Wedding" followed Oct. 6. H. R. Jacobs, on Oct. 19, commenced suit to recover the money deposited by him with Amberg as security for the rent. He was awarded \$4,889. After Jacobs had been evicted, Mr. Kramer was placed in possession of the theatre, but Mr. Amberg was reinstated by the Court of Appeals. The Meiningen Company made their American debut Tuesday, Nov. 16, 1891, in "Julius Cæsar." With the exception of Herr Knorr, who had been seen here before in German theatres, all the actors were strangers. "Die Hermannschlacht" ("The Battle of the Teutbary Forest") was given Dec. 7. The Meiningens closed Dec. 19. The theatre was dark until Christmas Day, when it was reopened with "Around the World in Eighty Days," in German. "Vor Sonnenaufgang" ("Before Sunrise") was given for the first time in America, Jan. 11, 1892. Joseph Kainz, who had been at Amberg's theatre and was enjoined from acting here, appeared Jan. 14 in "Der Traume in Leben." "Mary Stuart" was given Jan. 18; "Die Rauber," Jan. 21; "Hamlet" Jan. 26, with Herr Joseph Kainz as the melancholy Dane.

On Feb. 4 Kainz appeared as Leon in "Weh dem der Lugt" ("Let Him Beware Who Lies"). He was unable to act "Uriel Acosta" Feb. 8, owing to illness; "The Drover," with Herr Friese in the leading rôle, was given instead. "Nathan der Weise" was seen Feb. 10; Kainz as Hamlet Feb. 17, for his benefit. He closed Feb. 18. Carl Weiser made his American début Feb. 19 in "Napoleon's end": Napoleon, Carl Weiser; Countess, Frl. Griebe. Marie Barkany first appeared here Feb. 24, as the heroine in "Die Waise aus Lowood," a dramatization of "Jane Eyre," with Herr Weiser as Lord Rochester; "Preciosa," Feb. 25; "Der Registrater auf Reisen," Feb. 26, with the American début of Emil Thomas as Casar Wichtig. Frl. Barkany was prevented from acting Feb. 27, in consequence of an injunction served at the instance of the managers of the Amberg Theatre. "Merchant of Venice" was seen March 1; Mathilde Cottrelly came March 8 in "Ein Leitcher Person;" "Der Goldonkel" March 11. Cottrelly closed March 26. A conglomeration of dramatic and equestrian performances was given March 28, in a hybrid drama called "The Circus," by Edgar Smith, with this cast: Alec Smart, Ed. J. Connelly; Guy Hamfat Mofake, Geo. D. Melville; Romeo, Frank Melville; Sig. Lambago, George Caron; Jimmie, Master Colin Melville; Birdie, Louise Boshell; Lulu Flynn, Ada Boshell; Jerome Sykes was also in the cast.

On March 30 Levy and Heine opened the house as managers, and again with Hebrew performances. "Othello" was given June 6, when Maurice Morrison, from the Meiningen Court Theatre, acted the title rôle for the first and only time: Desdemona, Fru. Werner; Iago, Herr Steingade. "Two Dead Men" was acted Saturday night, July 15. It was 12 o'clock when the fifth act was reached, and the management, fearing the revoking of their license if they continued on Sunday morning, stopped the play. Pandemonium ensued. "Five acts or our money back!" was the cry. The curtain was rung down, but not before, in lieu of bouquets, an assortment of apples, eggs, and broken seats were cast upon the stage at the actors. The manager of the company, fearing for its safety, sent word to the station house, and the police soon cleared the house. Hebrew performances opened the next season on Aug. 5, and have since continued there.

VAUXHALL GARDEN THEATRE

THE place of amusement known as the Vauxhall Garden and Theatre was situated on the west side of Fourth Avenue, opposite Cooper Institute Park. It ran through to Broadway, as far up as Astor Place, including what is now called the Astor Library and Lafayette Place. It was opened by Mr. Delacroix

May 10, 1806. He engaged a portion of the Park Theatre company (as they were idle during the summer), and gave an entertainment called "Animal Magnetism" and a concert. Among the members of the company was Mr. Poe, father of Edgar Allan Poe, who made his first appearance in New York July 18, 1806, with his wife. It is said that neither Mr. Poe nor his wife possessed a very large amount of dramatic talent, although Mrs. Poe (formerly Miss Arnold), who had performed at the John Street Theatre, became a favorite with the audiences. Vauxhall was an extensive plot of land, created apparently in imitation of The Vauxhall of London. As a garden, it presented a handsome area of open ground in its centre, surrounded with the remnant of once luxuriant forest trees. There were long avenues of dimly obscured paintings, set in green frames, illuminated after nightfall with lamps. An aeronaut used to make daily ascensions. It was first destroyed by fire Aug. 30, 1807. The premises were soon rebuilt and again resumed their position as a popular resort. In the summer of 1838, Gates, the comedian, appeared as manager. He was a great favorite on the Bowery, and, with the idea that he would succeed in a summer theatre, he gathered an excellent company and opened the theatre June 13, 1838. At the close of this season, 1837-38, not less than ten different places of amusement were open for the benefit of the citizens of New York.

In the spring of 1840 P. T. Barnum hired this place from Bradford Jones, and opened it with a variety of performances, including singing, dancing, Yankee stories, etc. It was here that Mary Taylor, afterwards known as "Our Mary," made her first appearance on the stage. Mr. Barnum relinquished the management in August, but resumed the lease June 14, 1841, and put his brother-in-law, John Hallett, in charge as manager. The season closed Sept. 25. In 1842 this theatre was again opened, and among the members of the company was William E. Burton.

In the summer of 1843, Charley White, in conjunction with William Whitlock, Tom Booth, and Barney Williams, opened here with a minstrel company. It was a commonwealth organization. This was the first time that Charley White associated himself with negro minstrelsy. Among the acts and songs on the programme were "Dandy Jim from Caroline," "Get Along, John," "New York Gals," "Lucy Neal," "Old Aunt Sally," and a cotton plantation jig by Barney Williams and T. G. Booth. The company was called the Kentucky Minstrels.

During the season of 1844-5 the Chapman Family appeared. They consisted of William A. Chapman, low comedian; Mr. and Mrs. Hamilton, old men and old women; Miss Greenwood, niece of Wm. Hamilton, walking ladies; Harry Chapman, low comedy; Julia Drake (Mrs. Harry Chapman and mother of Blanche and Ella),

soubrette; Caroline Chapman, leading; Sylvester Bleecker, light comedy, and George Clarke walking gentleman. In July, 1845, this place was reopened, with Barney Williams as manager and Dan Gardner (the circus clown) as stage manager. In the company were Rosina Gascon, Barney Williams, Billy Whitlock, Miss Emmet, Dan Gardner, Chas. T. White, and Mons. Maillard (pianist). The last season of note was in June, 1846, when an unusually brilliant company was engaged, including Benj. A. Baker (stage manager), Emily Mestayer, Frank Chanfrau, A. W. Fenno, John Nickinson, Mrs. H. Isherwood, Mr. and Mrs. James Dunn, and Mr. and Mrs. W. H. Hamilton. Mr. and Mrs. Harry Chapman (Julia Drake) joined later. For Harry Chapman's benefit "The Poor Soldier" and the farce of "Antony and Cleopatra" were played, and for Benj. A. Baker's benefit the musical comedy "John of Paris" was given. Quite a number of volunteers from Mitchell's Olympic appeared.

Bradford Jones was the lessee for the season of 1846. In the latter portion of that season Malvina Pray (afterward Mrs. W. J. Florence) also appeared. Pierce's Minstrels opened here April 8, 1850, and this marked Eph Horn's first appearance in New York. June 7, 1852, this place, after having been closed some months, was reopened by William Odell, with a band of minstrels, who performed in the open air. The price of admission was 12½ cents. Aug. 6 Anthony gave a soirée, with a ball, fireworks, and an illumination. Harry Macarthy, an Irish comedian, gave entertainments here, consisting of a species of monologue. On the night of the Astor Place Opera House riot the confusion broke up the performance, and Vauxhall was used as a receiving house for those killed and injured in the riot. During the summer of 1853, Geo. Lea purchased the lease and fixtures from a Mr. Cooper (or Hooper), who kept a hotel at Babylon, L. I. Lea used the premises during the summer as an ice-cream garden, with illuminated colored globes and other attractions. There was a separate entrance to the Garden from the rear street. In the winter the front portion was used for the dispensation of liquors, refreshments, and also as a billiard saloon. A ball was given in the Garden once each week, and the place was a great resort. On Sunday evenings no entertainment of any nature took place during Lea's management, which continued until 1855, when the buildings were torn down for the purpose of rebuilding upon the site.

MOUNT PITT CIRCUS

THE next place of amusement opened in this city was called Mount Pitt Circus, and was situated in Broome Street, between Anthony and Ridge streets. Making a sort of parallelo-

gram from the present Grand Street Ferry on the East River straight down Division Street to Chatham Square, then across the square one block to Henry Street, and up Henry Street in a straight line to the East River again, we have a small district or territory which discloses many curious relics of character and incident, not the least interesting of which is the Mount Pitt Circus near the site of the present Grand Street ferry to Williamsburg, and managed by C. M. Sandford. It was, of course, a great novelty in that section of the town, and was for a time quite successful. It was opened Nov. 8, 1826, was built of wood, with a brick front, and was one of the largest places of amusement in America, capable of seating 3500 persons. It was there, on the original sand banks of the site of the circus, that Richard, or, as he was familiarly known, Dick Sands, threw his first "flip-flaps." Mr. Sands was in his day one of the most famous of our circus men. Dan Gardner was assistant property man, and Charley White, the "old-time" minstrel, helped him to trim the lamps two or three times, in order to get free admission to the show at night. This place was the beginning of Dan Gardner's circus career, as well as that of Archie Madden, the clown. Sam Tatnall was ringmaster, Charles La Forrest, principal rider, without saddle or bridle; John Whittaker, pad rider; Pat Whittaker, rider and tumbler; Yeamans, rider and rope dancer; Risher, "drunken hussar and dying Moor rider;" Blithe, two-horse rider; Walter Williams, clown; Archie Madden, clown; Mrs. Williams, principal female rider and wire dancer; Mrs. Kent, leading woman; Mrs. La Forrest, chambermaid; Mrs. Yeamans, singer and actress; old Mr. Whittaker, back-door keeper; Mrs. Tatnall, dancer and actress, and Billy Kelly, boss property man. The circus was destroyed by fire Aug. 5, 1829. It had not been occupied for some time previous, indeed since the passage of the law requiring the payment of \$250 as a license fee.

NIBLO'S GARDEN

IN early years, say 1800, a circus and training ground for race horses, called the Stadium, was established on the northeast corner of Broadway and Prince Street. The site was a portion of the old Bayard farm, and was purchased by S. Van Rensselaer for \$15,000. Shortly after the war of 1812 the inclosure was used as a drill ground for militia officers. Early in 1823 the Columbian Gardens, devoted to summer-night entertainments, occupied the site, and many singers, dancers, and specialists of that day appeared there. William Niblo took a lease of it, and resolved to convert it into an ornamental garden for the public. Large trees were transplanted from distant woods; choice flowers and plants mingled with rarest exotics; fountains gushed and threw their spray into

the sunbeams. In the centre of this garden a neat temple was erected and dedicated to music. The entertainments given consisted of instrumental music and a display of fireworks each evening. On July 4, 1827, the Sans Souci Theatre came into existence on this spot, the manager and proprietor being Mr. Gilfert, and the opening performance consisting of "The Hundred Pound Note." The Bowery Theatre burning down, Mr. Niblo commenced the erection of a theatre, and in fifteen days from the time the foundation was laid a commanding and handsome theatre was actually completed—comprising a spacious stage, a parquet, and two circles of boxes, capable of holding 1,200 persons. In the dramatic company were W. B. Chapman, Anderson, Stone, Geo. Barrett, and Mrs. Jones; Herr Cline the tight-rope dancer also appeared. Mr. and Mrs. Blake acted in the opera "Rosina" on Aug. 6. The season terminated on Aug. 19, 1827. George Holland appeared in "Whims of a Comedy."

The following is a copy of one of the programmes of the day:

THEATRE SANS SOUCI.

LAST NIGHT. GREAT ATTRACTION.

Mr. Walton, Howard, Chapman, Mrs. Lacombe, Mrs. Blake, Mons. Mathis, Herr Cline, and the Parisian dancers. Tuesday evening, Aug. 19, 1828, will be presented the opera of "Rosina." This is probably the only opportunity which will ever occur of presenting this popular and admired opera, with decidedly the strongest cast ever offered in America:

Capt. Belville	Jas. Howard	Irishman	Allen
Mr. Belvil	Thomas Walton	Rosina	Mrs. Lacombe
William	W. B. Chapman	Phoebe	Mrs. W. R. Blake

Song by Mr. Walton, after which Mons. Mathis will, for the first time, astonish the audience by his surprising and peculiar feats of strength and agility, and now, for the first time in New York, give his imitations of the celebrated Sena Sama. He will also appear as the French Hercules and perform his wonderful feats. Celebrated Indian War Dance by Mr. Schinotti; song, Mr. Howard; Herr Cline on the elastic cord; duet by Howard and Walton; the Parisian Dancers, Mons. Barbieri, Mme. Labasse, and Mlle. Rosalie, who appear in Trojan Pas de Trois; the whole to conclude with Mons. Mathis in the comic scene "The Cobbler upon Stilts Five Feet High." Prices of admission: Boxes, 50 cts.; pit, 25 cts. The entrance to the theatre is by the north gate on Broadway.

On May 18, 1829, the "Sans Souci" was converted into a free concert saloon, and opened with a musical festival. Mr. Niblo soon erected a larger and more perfect theatre which he called Niblo's Garden. The stage was 75 ft. wide, 67 ft. deep, and 44 ft. high.

A programme of Niblo's in 1830 shows that the price of admission had been slightly increased. A ticket admitting a gentleman and lady was sold for \$1, but single tickets cost 75 cents. Mr.

William Mitchell opened here June 3, 1834, with a large and talented company. Among the productions was "The Revolt of the Harem," with Mmes. Dejardin and Vallee, Miss Partington, Korpony, Mons. Marten, and Mr. Wells in the principal rôles. Mitchell was not successful. During the summer of 1837 a series of concerts were given under the direction of a Mr. Watson, in addition to which the Ravels appeared. This induced the formation of a vaudeville company by Joseph Jefferson and John Sefton. The Campagnologian Bellringers first appeared in America Sept. 12 at this house. The entrance from Broadway to the saloon was covered and the Garden enclosed and made comfortable, and in consequence there was no postponement on account of bad weather. Sept. 14 Clementine De Bar—afterwards Mrs. J. B. Booth, Jr. —made her first appearance in New York on the occasion of Mrs. Knight's benefit, playing Rosa in "John of Paris." The season closed in the Garden on Sept. 23 with a benefit to Gabriel Ravel. The dramatic season closed Oct. 7. Among that company were J. Jefferson, Thayer, Thomas, Lewellen, Plumer, T. Bishop, Henry J. Sefton, Mrs. Harrison, Mrs. Bailey, Mrs. Knight, Mrs. Maeder, and Alexina Fisher. During that season J. W. Wallack, Jr., appeared.

The house was reopened in the spring of 1838 with concerts, under the direction of Mr. Watson, and a dramatic season was commenced June 11, under the management of John Sefton. The Ravel Family alternated their performances with the dramatic company. The season ended Sept. 21. It was resumed June 5, 1839, with concerts by Mr. and Mrs. Seguin, Mr. and Mrs. C. E. Horn (formerly Miss Horton), T. Bishop, and Mr. Maynard as principals. These concerts were alternated with the performances of the Ravel Family. The dramatic season commenced June 25, with W. E. Burton as the star. Aug. 28 the Ravel Family produced the pantomime of "The Green Monster" for the first time in America. The dramatic season closed Sept. 12, and the Ravels continued their performances somewhat later in the month. Sept. 23, 1839, the National Theatre burning down, the lessee and manager, James W. Wallack, leased Niblo's Garden, and removed his entire company there, opening Oct. 1 with Charles Kean as Richard III., and "Yankee" Hill made his first appearance after his return from Europe. The company engaged was without doubt one of the very best ever seen at that time in America, and consisted of Jas. Browne, Lambert Jamison, Horncastle, Henry Wallack, W. H. Williams, Slater, J. W. Wallack, Jr., A. J. Neafie, Andrews, Powell, Walton, Gilbert, Rogers, Baldock, Bunner, Newton, Bennett, Stuart (call boy), Ferrers (prompter); William Mitchell, stage manager; James Smith, treasurer; James W. Wallack, Sen., manager; Mmes. H. Wallack, Plumer, Bailey,

Sefton, Russell, Rogers, Misses Monier and Ayres. The chorus consisted of Thornton, Kavanagh, R. Duggan, Purnell, Soloman, Coad, Williams, Meyers, Mrs. Coad, Ferrers, Baldock, Everard, Thornton, Burnett, Taylor, Singleton, and Gault. McIntosh was musical director. John Vandenhoff was the next star. He opened as Hamlet to the Queen of Mrs. Wm. Sefton (afterwards Mrs. J. W. Wallack, Jr.) Oct. 2. Charlotte Vandenhoff made her American début, playing Julia in "The Hunchback." The opera of "Gustavus" was produced here in magnificent style, with Sheriff, Wilson, and Seguin in the cast. Edwin Forrest closed the season Nov. 18 with Macbeth. June 1, 1840, the theatre reopened with the Ravels and a dramatic company under the supervision of W. Chippendale, W. E. Burton, J. S. Browne, Mrs. Fitzwilliam, and Sidney Ranger playing star engagements, and the season closed Oct. 7. May 31, 1841, a dramatic term, under the management of W. H. Chippendale, was commenced.

Mr. Chippendale's American début occurred Sept. 1, 1836, at the old Park Theatre, as Sir Mark Chase in "A Roland for an Oliver." For many years he remained at the Park, playing an extensive round of important characters. In 1842 he managed Niblo's Garden; in 1850 he was at Brougham's Lyceum (Broadway and Broome Street). He returned to England in 1853. At the beginning of Mr. Irving's season, 1878-9, at the Lyceum Theatre, London, Eng., Mr. Chippendale played Polonius in the revival of "Hamlet." Feb. 24, 1879, he took his farewell of the stage at the same theatre in the same character (Irving acting Hamlet), the total receipts of the evening's performance, through Mr. Irving's generosity, being reserved to the veteran actor, who spoke a few words of farewell at the end of the play. It may be interesting to note that in the course of his long career Mr. Chippendale had, in the character of Polonius, supported Edmund Kean, Charles Kemble, Charles Young, Harry Johnson, Macready, John Vandenhoff, Charles Kean, Barry Sullivan, Edwin Forrest, Booth, Creswick and Henry Irving. While at the Haymarket Mr. Chippendale married Miss Snowdon, a member of the company. She afterwards starred in England and Australia, and came to America with Henry Irving's company for the "first old woman." Mr. Chippendale died in England Jan. 5, 1888, at the age of eighty-seven. Herr Cline, tight-rope performer, began an engagement July 3, 1841. Jane Sloman first appeared in a series of piano-forte recitals July 14.

John Baldwin Buckstone and Mrs. Fitzwilliam made their joint début Sept. 15. Mr. Buckstone's first appearance in America was Dec. 8, 1840, at the National, Leonard and Church streets, he having been especially engaged by Manager Alex. Wilson to play in farces. After a starring tour, Buckstone and Mrs. Fitzwilliam

reappeared in this city in July, 1842, at the Park Theatre. In September, 1842, they returned to Europe. Mr. Buckstone died in London, Oct. 31, 1879, at the age of seventy-seven. He had many serious reverses the last years of his life, and appeals were made several times on his behalf for aid to him and his family. He was a prolific dramatic writer and was the author of many of the best dramas, comedies, and farces in the English language. Two of his sons, John C. and Rowland Buckstone, have acted in this country.

The Ravels did not appear again until Sept. 20, and the season closed Oct. 27, a step that was rendered necessary by the airy state of the saloon and the increasing coolness of the weather. June 1, 1842, the Ravels opened the season, playing four nights per week, and a dramatic company under W. Chippendale's management acted on Wednesday and Friday evenings. Aug. 1 "Mazulm, or the Night Owl," was produced. The dramatic season closed Sept. 28, but the Ravels continued until Oct. 29. Niblo's Theatre—disconnected from the gardens—was opened May 19, 1843, by a company of French comedians and vocalists from New Orleans, La. The gardens were thrown open on June 6, with John Sefton as director of entertainments. The French and English companies played on alternate nights. Mr. Burton and Charles M. Walcot were in the company. It will doubtless surprise many enthusiastic attendants of the Italian opera to learn that in the summer of 1843 "Mme. Calve, a very delightful cantatrice and a bewitching actress, appeared in the opera of 'L'Ambasatrice.'" July 6 the Ravels appeared, and thereafter played four nights a week, the others being occupied by the French company. Aug. 9 the English performances were resumed. The farces of "The Blue Domino" and "He's Not a Miss" constituted the bill, and in the latter E. L. Davenport made his first appearance in New York, playing Frederick Fitzallen. Sept. 15 a brief season of Italian opera was begun, and the season ended Sept. 23. June 3, 1844, Mr. Mitchell transferred his entire company, Mr. Walcot and Mrs. Timm excepted, from the Olympic to Niblo's Garden, opening with an English version of "The Child of the Regiment," then sung for the first time. Mary Taylor was the Marie.

The polka was first danced in New York at this house by Mary Taylor and H. Wells, June 17, 1844, in a sketch called "Polkamania." On June 21 Wardle Corbyn reopened it, with John Brougham as the stellar attraction, and John Dunn (Rascal Jack) made his début in America. John Dunn died in Australia, suddenly, Aug. 17, 1875, as he was proceeding to the Opera House to play in the farce "The Fool of the Family," with Mr. and Mrs. James C. Williamson. He was seen suddenly to fall, and was immediately conveyed in a cab to the hospital, where, upon being

examined, life was pronounced to be extinct. Mr. Dunn was a general favorite. He was buried on Aug. 18 in the Melbourne Cemetery. His real name was Donohue.

The summer season commenced June 4, W. Chippendale and John Sefton managers. The company consisted of Henry and Thomas Placide, Matthews (father of Julia Matthews), Mr. and Mrs. Chippendale, Wm. E. Burton, John Brougham, John Sefton, Mrs. Watts, E. L. Davenport, Anna Cora Mowatt, W. H. Crisp, Sylvester Bleecker, Brookes (who afterwards opened a dancing Academy in Broome Street), Mrs. Vernon, Julia Matthews and Miss Hildreth (afterwards Mrs. W. E. Burton). In August "The Poor Gentleman" was played, with Henry Placide as Dr. Ollapod, Burton as Bramble, Brougham as Frederic, Chippendale as Humphrey and Sefton as Stephen. June 16 Mr. Roberts, a light comedian, made his American début. The French troupe began Aug. 25 and played until Sept. 22. Oct. 13 Mrs. Crisp made her American début. The season closed Oct. 18. The theatre reopened June 8, 1846, with the Ravels, their first appearance in two years. The dramatic performances commenced June 10. July 7 Mlle. Blangy, danseuse, made her first appearance in America. Sept. 12 J. H. Hackett made his first appearance at this theatre, playing Falstaff in "The Merry Wives of Windsor." The Ravels performed on the evening of Sept. 17, and on the morning of Sept. 18 the theatre was entirely destroyed by fire.

The fire was discovered at 4.30 o'clock in the morning. The flames spread with such rapidity that in a very short time the whole block bounded by Broadway, Prince Street, Crosby Street and the new club-house, was consumed. The fire was supposed to have originated under the stage. The Ravel Family were heavy losers. Three years later, July 30, 1849, the summer theatre in Niblo's Garden—rebuilt and surpassing in elegance all its predecessors—was thrown open under the general management of Mr. Chippendale, and with John Sefton as the stage director. The Ravels, who had returned from Europe, were the opening attraction. Aug. 1, a dramatic company, the principal members of which were Charles Burke, W. Chippendale, John Sefton, A. Andrews, Dawison, Mrs. Charles Howard, Mrs. Watts, Mrs. Henry, and Mrs. Roberts, commenced a series of performances, alternating with the Ravels. Aug. 13, Paul Brilliant and Josephine Berton made their American début. The dramatic season closed Nov. 24, but the Ravels continued, producing Dec. 20 "Raoul, or the Magic Star," for the first time. Their season terminated Jan. 8, 1850. May 13 it was reopened, with John Brougham and W. Chippendale as the dramatic managers. Charlotte Cushman, who had been a member of the stock company here some seasons previously, played Meg Merrilies June 10 for that night only, prior to

visiting Europe, where she remained a very brief time, arriving in New York on the morning of Aug. 30, and commencing an engagement that evening, playing Meg Merrilies, and closing the season, Aug. 31, as Mrs. Haller in "The Stranger." Sept. 2 the Ravels returned and gave a long season, closing on Dec. 31, on which date Adelaide Lehman, a member of that troupe, died from injuries received by her clothes taking fire a few nights before. Jan. 23, 1851, Mr. Brougham took a benefit, when Miss Watson (Mrs. Thomas Bailey) appeared and sang a ballad. Miss Watson had been in retirement since 1847. She was married in this city in February, 1837, to Thomas Bailey. Her last appearance was at the Park Theatre during the season of 1846-47, with Mme. Anna Bishop.

On Feb. 3, 1851, Mons. Jean Rousset opened the theatre with his ballet troupe. After a slight recess, occasioned by the death of Mrs. Niblo, the wife of the proprietor, they continued until March 21. Welch's Circus succeeded them, and continued until April 29, when the Rousset ballet troupe returned, and a dramatic company appeared in English farces. The Ravels, with Gabriel, who made his first appearance in two years, and Blondin, who made his first appearance in America, began June 2. W. E. Burton and his company from the Chambers Street Theatre appeared on June 3, these artists, combined with those previously engaged, forming one of the most powerful companies ever seen in this city. The principal members were: Henry Placide, W. E. Burton, W. R. Blake, J. Lester (Wallack), John Dunn, John Sefton, Skerrett, Humphrey Bland, J. Delmon Grace, John Moore, George Holman, Mrs. J. W. Wallack, Jr., Mrs. Emma Skerrett, Mrs. Hughes, Mrs. John Sefton, Lizzie Weston, Mrs. Hill, and Mrs. George Holman. Anna Cora Mowatt, who had returned from a foreign tour, appeared Aug. 19. John Dyott was seen as Armand in Mrs. Mowatt's play of that name. "Armand" was originally produced at the Park Theatre, Sept. 27, 1847, with E. L. Davenport as Armand.

Fanny Wallack appeared in conjunction with Mrs. Mowatt, Aug. 28 and Sept. 2. Mrs. Mowatt closed Sept. 2. Hudson, the Irish comedian, reappeared Sept. 16, after two years' absence, and alternated with the Ravels. Mme. Anna Thillon made her appearance Sept. 18, in the opera of "The Crown Diamonds"—its first English performance in America. Oct. 12 a season of Italian opera was commenced. The fourth annual benefit of the American Dramatic Fund took place Dec. 3, and on this occasion a very remarkable child, eight years of age, made her appearance. Her name was Adelina Patti, and her voice and execution astonished the audience. "The Widow's Victim" and "Mazulm" were the other features of the bill. On Dec. 20 the gross receipts were given in aid of the Kossuth Fund. Gen. Louis Kossuth attended

the theatre. "The Rivals" was acted, and, that nothing should interfere with the fulness and perfection of the cast, Burton's Chambers Street Theatre was closed for that evening. Burton played Bob Acres; Wm. Rufus Blake, Sir Anthony Absolute; Miss Wallack, Lydia; and Mary Taylor, Lucy.

The Artists' Union inaugurated a season of Italian opera Jan. 16, 1852, with "Don Pasquale." Bosio, Badiali, Lorini, Sanguirica, and Biondi were in the cast. The opera nights were Monday, Wednesday, and Friday. In consequence of the preparations for "The Corsican Brothers," there was no performance June 5, but June 8 saw its initial production, with Mrs. Vickery as Mme. Savilla, and the company lately playing at the Astor Place Opera House. G. V. Brooke played the two heroes. On June 14, Mr. and Mrs. John Drew opened as Mr. Mouser and Betsy in the farce of "Betsy Baker."

The opera comique, called "A Midsummer Night's Dream," was given for the first time in America. Elizabeth, Mme. Fleury Jolly; Olivia, Mme. Pillot; Nelly, Mme. Diguët; Jeremy, Montelat; Shakespeare, Mr. Diguët; Falstaff, Graat. This was followed, June 30, by the French comic opera "Le Caid, or Amours Among Moors." Aug. 14 W. E. Burton took a benefit, and made his last appearance here as Toodles and The Mummy; Aug. 28 Ada Harcourt made her American début, and Aug. 30 Emma Fitzpatrick and Charles Wheatleigh made their first appearance in America as Letitia Hardy and Doricourt in "The Belle's Stratagem," Mrs. Sloan as Mrs. Rackett, and Wm. Fleming as Sir George Touchwood. On Aug. 31 the French Ballet Troupe and French Comic Opera Co. began a season in "Zampa." Sept. 1 Mlle. Demelisse made her American début; Sept. 2 was the first night of "The Barber of Seville," a ballet divertissement with Señorita Soto as Figaro, Mlle. Pougaud as Rosina; on Sept. 6 "The Hunchback" was given, with Mrs. John Drew as Julia, Miss Fitzpatrick as Helen, and Wm. Fleming as Sir Thomas Clifford; Sept. 8 Mme. Anna Thillon, Clara Fisher, and Mr. Hudson commenced in "The Daughter of the Regiment." On Sept. 15 J. Browne made his first appearance here in ten years. Mme. Fleury-Jolly, with a ballet troupe, continued to alternate their performances. Mme. Anna Thillon closed Sept. 16, with "The Enchantress." On Oct. 9 H. Lynne took a benefit, when the following volunteers appeared: Jas. Browne, Mlle. Ducey, Spanish dancer (first appearance), W. Davidge, Wells, Schmidt, Mlle. Thérèse, Leon Javelli, Chas. Winther, Master Jerome, La Petite Winther, T. D. Rice, A. Sedgwick, S. Leach, Mr. and Mrs. Sloan, Chas. Wheatleigh, Ada Harcourt, and Mrs. Hield.

On Oct. 25, Amy Fitzpatrick played Constance in "The Love Chase;" Oct. 29 "London Assurance" was done with James

Browne as Sir Harcourt Courtley, Emma Fitzpatrick as Lady Gay, Chas. Wheatleigh as Dazzle, Mrs. Sloan as Grace; Oct. 30 M. Mege made his first appearance in America. Mme. Anna Bishop began a brief season of English opera, and played Monday, Wednesday, and Friday nights. In the company were Rosa Jacques, Augustus Braham, Mrs. C. Barton Hill (Miss Olivia), Mr. Guidi, Stein, Stephen Leach, M. Rudolph, Anna Bishop, M. Bochsa (conductor), and Sig. La Manna. The initial performance was "Martha," for the first time in America, with Anna Bishop as Lady Harriet. Augustus Braham, a son of the English singer, made his first appearance in America Nov. 19, singing Edgar in "Lucia di Lammermoor;" Nov. 22, "La Somnambula;" Nov. 30, "Linda di Chamouni;" Dec. 2, "Martha;" Dec. 6, "The Crown Diamonds;" Dec. 7, first night of Caroline Rousset and her three sisters. Dec. 17 was the first representation in America of the comic opera, "The Basket Maker's Wife," with Anna Thillon, Mr. Hudson, Mrs. Clara Fisher-Maeder, Lyster, and G. Herron in the cast; Dec. 27 "Mazeppa" was acted with Mr. Harris in the title rôle, Mrs. Kate Horn Buckland as Olinska, and Mrs. Conover as O'Neiza.

Henrietta Sontag made her first appearance in Italian opera in America January 10, 1853. The prices, which had hitherto been fifty cents throughout the house, Manager John Sefton for the first time advanced to \$2 and \$1, according to location. Mme. Sontag sang Maria in "La Figlia del Regimento," Sig. Cesare Badiali was the Sergeant, and Sig. Pozzolini, Tonio. On Jan. 17, "The Barber of Seville;" Jan. 21, "Lucrezia Borgia." On Feb. 17 L. M. Gottschalk gave a concert. William Vincent Wallace was the director. March 21 Mme. Sontag gave her thirteenth and last operatic performance, when "La Somnambula" was heard. Le Grand Smith's Italian Opera Troupe commenced a season March 28, Mme. Alboni being the chief artist, and Max Maretzek and Sig. Arditi conductors. The initial opera was "Don Pasquale," with Marini, Salvi, Benevento, and Signora Alboni in the cast. The opera nights were Monday, Wednesday, Thursday, and Saturday. April 2, "La Figlia del Regimento;" April 4, "Il Barbiere de Seviglia;" April 5, "La Cenerentola;" April 8, "La Favorita." June 10 was the benefit of C. W. Clarke, when "The Serious Family" was played, with W. E. Burton, John Brougham, C. W. Clarke, Mrs. Hughes, Mme. Ponisi and Lizzie Weston in the cast. Gertrude Dawes followed in a dance, with Carrie Hiffert in a song, "A Morning Call," with the last appearance in America of Miss Fitzpatrick as Mrs. Chillington; M. W. Leffingwell sang a song, and "Faint Heart Never Won Fair Lady" was acted, with Mrs. McCready (her first appearance in New York) as Duchess de Torrenueva.

On June 20 Wm. E. Burton opened as Job Thornberry in "John

Bull," supported by the Chambers Street Theatre company. The Ravel Family followed with "The Green Monster" and "The White Knight." Mons. Antoine Ravel, Jerome Ravel, Francois Ravel, Marzetti, Paul Brilliant, De Melisse, Mme. Alex, M. Blondin and the Martinetti Family were in the organization. This was the first appearance in New York of the Ravels in two years. July 6 was the first appearance of Mme. Anna Thillon and Mr. Hudson, in "The Daughter of the Regiment." Mme. Thillon's nights were Monday, Wednesday, and Friday. The Ravels' nights were Tuesday, Thursday, and Saturday. Harry Eytinge, Martin, Julia Miles, Mrs. Maeder, and Leach were in Mme. Thillon's company. "The Bohemian Girl" was sung July 20 for the first time in six years. Mme. Anna Thillon (first time) was the Arline, Mrs. Maeder the Gipsy Queen, Frazer (first appearance) Thaddeus, and Hudson Devilshoof; on July 23 the comic pantomime "Nicodemus;" Aug. 17, first night in thirteen years, W. Rooke's opera of "Amilie, or the Love Test": Amilie, Anna Thillon; José, Frazer; Pierre, Hudson; Count De Teimer, Mr. Leach; Sept. 1, benefit of Mme. Thillon, when "The Daughter of the Regiment" was played; Sept. 3 M. Blondin took a benefit; Sept. 5, operatic performance for the benefit of the sufferers by the epidemic in New Orleans, La.,—"La Favorita," selections from several operas, and the second act of "La Figlia del Regimento;" Sept. 13, first time in America of the fairy pantomime, "Medina, or Dream and Reality," by the Ravels; Sept. 19, "I Puritani;" Sept. 26, first time in America of Constanza Manzini as Lucia in "Lucia di Lammermoor;" Oct. 2, "Masaniello," with Salvi in the title rôle, Steffanone as Elvira; Oct. 3, first appearance in two years of Signora Bertucca Maretzek, when she sang Rosina in "The Barber of Seville;" Oct. 4, first appearance of Yrca Mathias in the ballet "Paquita."

The Ravels closed Oct. 20, with the pantomimes "Robert Macaire" and "Medina." Nov. 4, the dancers Mlle. Christine Leeder, Mlle. Melanie Droud, and M. Dumar made their American début; on Nov. 25, for the first time in America, "The Prophet." The opera season closed Dec. 16. M. Jullien gave a concert Jan. 18, 1854. The summer season of 1854 commenced May 8, with the Ravels, minus Gabriel. "Paquita" and "Medina" were given, with Yrca Mathias and Antoine Ravel in the chief rôles. On May 16 Anna Cora Mowatt appeared for three nights, and opened in "Ingomar," with C. Barton Hill as Ingomar, W. H. Bellamy, Polydor, and Mrs. Mowatt as Parthenia; on May 18, "Adrienne, the Actress": Adrienne, Mrs. Mowatt; Maurice de Saxe, Barton Hill; Abbe, Thos. B. De Walde. May 20, "King Rene's Daughter," with Mrs. Mowatt as Iolanthe, and Barton Hill, Count Tristan; also "The Honeymoon": Juliana, Mrs. Mowatt; Duke Aranza,

Barton Hill; Zamora, Maggie Mitchell. At the close of this engagement Mrs. Mowatt went to Boston to play a farewell engagement at the Museum, where she took her leave of the public June 2, in "Ingomar." She then returned to this city, and took her farewell of the stage June 3, in "The Lady of Lyons." The cast:

Pauline	Mrs. Mowatt	Glavis	T. B. DeWalden
Col. Damas	Geo. Andrews	Beauseant	Foster
Claude Melnotte	Walter Keeble	Mme. Deschapelles	Mrs. Mann

The receipts were \$6,000. She was married to Wm. F. Ritchie Tuesday, June 7, at her father's home in Ravenswood, L. I. Her marital relations did not prove pleasant, and she went abroad. She died at Twickenham, Eng., July 29, 1870, of bronchial consumption. Anna Cora Mowatt, whose maiden name was Ogden, married her first husband when she was fifteen years of age. As "Mrs. Helen Berkley" she wrote a series of articles which were popular from one end of the Union to the other, and were translated into German and reprinted in London. In the spring of 1845 she wrote her first comedy, called "Fashion," which was offered to the manager of the Park Theatre, New York, and was no sooner read than accepted, and splendidly produced. Her first appearance on the stage as an actress was in June 13, 1845, at the Park Theatre, as Pauline, in "The Lady of Lyons."

Mme. Anna Thillon reappeared in English opera July 4, 1854, supported by Frazer, Reynolds, Meyer, Lyster, A. Andrews, and Mrs. Clara Fisher Maeder. They opened in "The Enchantress." "The Bohemian Girl" was sung July 11. There was a combination of talent July 14, consisting of English opera and French drama. Mr. and Mme. Mennice appeared in the vaudeville, "Brutus Lache Cæsar," and the musical farce, "The Waterman," was given, Mr. Frazer acting Tom Tug. On July 18 Mme. Thillon took her benefit, and appeared as Arline in "The Bohemian Girl." This was announced as her last appearance on the stage, but she appeared Aug. 8 as Zerlina in "Fra Diavolo" (first and second acts), Marie in "The Daughter of the Regiment" (second act), and Stella in a scene from "The Enchantress." This was her actual farewell of the stage. Aug. 10 Wm. E. Burton and his company commenced in "Poor Pillicoddy." Mrs. Maeder, Mrs. Stephens, and T. B. Johnston were of the company. "The Breach of Promise" and "Crimson Crimes" were acted Aug. 15; on Aug. 19 a benefit was given to Mr. and Mrs. W. J. Florence, when the attractions presented were "Jumbo Jum" (T. D. Rice in the title rôle), "The Irish Lion," "Mischievous Annie" and "Charles II." John R. Scott was the Captain Copp and Harry Perry, Charles II. Burton took a benefit Aug. 31, when "The Serious Family" was acted with this cast:

Aminidab Sleek Burton | Chas. Torrens C. Fisher
 Murphy Maguire Geo. Jordan | Lady Creamley Mrs. Maeder

Mr. Burton also appeared as Jem Baggs in "The Wandering Minstrel," and in "Wanted, One Thousand Milliners." He closed Sept. 3, with "Poor Pillicoddy" and "Toodles." The Ravels then reappeared, and on Sept. 18 produced their new pantomime, by Jerome Ravel, entitled "Asphodel, or the Magic Pen." On Oct. 14 François Ravel took a benefit, when he appeared in five speaking characters in the French vaudeville, "The Three Faced Frenchman." The Ravels closed Oct. 21, with "Robert Macaire," "Jocko," "La Perle d'Andalousie" and "Asphodel." Jerome and François returned to France. Antoine and other members of the company made a tour through the Southern States.

The Bateman Children, Kate and Ellen, were the next attraction, commencing Oct. 23, in "The Young Couple" and "The Spoiled Child;" Oct. 25, "Paul Pry;" Oct. 26, "Hamlet," Ellen Bateman as the Dane. On Oct. 27 the Rousset Sisters appeared, in conjunction with the Batemans. Nov. 7, the farce, "The Grandmother's Pet, or the Young Scamp," was acted, with the first appearance of Kate Bateman as Joseph. Kate had a benefit Nov. 11, and made her farewell appearance. Owing to illness, Ellen Bateman did not appear. The first regularly organized company for the production of Italian opera was that of Nau and St. Albyn, brought to this country by William Niblo. They consisted of Dolores Nau, soprano; A. St. Albyn, tenor; A. Irving, basso; Geo. Harrison, H. Horncastle, baritone; Miss Brienti, Frank Boudinet, Thos. Baker, conductor, and Herr Herwig, leader. Although they kept the boards from Nov. 20 to Jan. 3, 1855, the experiment was a failure. The company closed with a benefit for the poor of this city. The third act of "The Bohemian Girl," third act of "Lucia" and "The Savage and the Maiden" were sung.

A German opera company played through the month of March, and the regular season began May 23, with the Pyne and Harrison English Opera Company. July 17 Mr. Burton and company commenced and alternated with the opera people until Sept 1, but the latter continued until Nov. 3, having played one hundred and twenty-five nights. Nov. 12 Mlle. Rachel, the French tragedienne, commenced an engagement which terminated Nov. 17.

John Milton Hengler, tight-rope performer, made his first appearance in New York May 12, 1856. Mr. Burton and company acted on the alternate nights during the month of August. Oct. 23 Mme. Scheerer Johannsen made her first appearance in conjunction with a German opera company that performed during that month. Dec. 1 "Young America," a youth four years of age, made his first appearance, performing on the tight rope. Dec. 15, the Pyne and Harrison Opera Company reappeared, and Charles

Guilmette made a first appearance. They continued until January, 1857. April 13, Maretzek commenced a season of Italian opera, with Mme. Gazzaniga as the chief artist. May 29, a dramatic company playing light pieces began and alternated with the Ravels during the summer. On that date Signorina Theresa Rolla made her début in the ballet of "Paquita." The Ravels continued until January, 1858, when they gave place to Dan Rice's Equestrian company, which closed March 23, 1858. In the company were Dan Rice, Jake Showles, Mlles. Elvira and Estelle, Armstrong, Rivers, King, Kingcade, Jackson, Herr Beach, Mons. La Thorne, Harry Whitby, C. Noyes, B. Stevens, C. Reed, W. H. Green, G. Dunbar, Henry Magilton, F. Davidson, and Jimmy Reynolds. Among the acts announced were "An Elephant Walks a Rope," "A Rhinoceros Acts as a Gymnast," "A Camel Waltzes," "A Horse Ascends a Flight of Stairs."

Charlotte Cushman began an engagement June 21, supported by E. L. Davenport and appeared in "Henry VIII." John Gilbert was in the cast, his first appearance in New York in eight years. "London Assurance" was played June 28, with this cast: Lady Gay, Charlotte Cushman; Grace, Mary Devlin; Pert, Ida Vernon; Sir Harcourt, H. Placide; Max, John Gilbert; Dazzle, Wm. R. Blake; Meddle, John Brougham; and Charles Courtley, E. L. Davenport.

Jane Coombs made her appearance here in August, 1858, as Lady Gay Spanker in "London Assurance," with Wm. R. Blake as Meddle, and Mr. Duncan as Cool. Miss Coombs was a handsome blonde, with wonderful eyes and excellent elocution; she read well and played naturally.

On Sept. 6, 1858, Dion Boucicault and Agnes Robertson commenced an engagement, and on October 4 they appeared in "Pauvrete," supported by George Jordan and Mrs. Coleman Pope. On this occasion the price of admission was reduced to fifty cents. On Oct. 27 they produced a comedy called "The Pope of Rome" with this cast: Cardinal, C. Fisher; Hugo, Boucicault; Fabio, A. H. Davenport; Carlo, Baker; Julio, Vincent; Antonio, Thompson; Countess, Mrs. Coleman Pope; Count, Maddocks; Adrian, Geo. Jordan; Matteo, D. Whiting; and Bianca, Agnes Robertson. This was the first appearance of Charles Fisher at this house; also the début of W. H. Maddocks. "Jessie Brown, or the Relief of Lucknow," was acted Nov. 7, when George Pauncefort first appeared in New York as Randall McGregor; "The Phantom" and the "Young Actress," Dion Boucicault in the first drama, and Agnes Robertson in the latter, it being the fifty-fifth night of that actress.

Nov. 22 Gabriel and François Ravel reappeared with a company, and played until Dec. 18. The house was then closed until James

M. Nixon and company appeared January 27, 1859, and remained until April 12. Dan Rice was one of the attractions. The theatre reopened April 18, when E. Eddy transferred his company from the Broadway Theatre, and his season lasted until November. William Niblo's lease expired May 1, 1859, and it was arranged that Mr. A. T. Stewart, the owner of the property, should pay Mr. Niblo the price of the buildings at a regular valuation. The sum was agreed upon, and a check was to be given on the above-named day. The matter being thus arranged, it was supposed that Niblo's Garden was to be no more; but Mr. Stewart said to Mr. Niblo: "The public cannot afford to lose you, sir, and I should be sorry to take upon myself the responsibility of depriving them of Niblo's Garden. Retain possession of it, and, as for the rent, you shall have it at \$5,000 per annum less than I would rent it to any other man." Mr. Stewart's liberality was duly appreciated, and the papers were signed and delivered.

Julia Dean Hayne was Eddy's first star, who opened April 18 as Neal Caverly in "Señor Valiente," with Eddy in the title rôle; April 25 "Antony and Cleopatra" was given, Julia Dean Hayne as Cleopatra; May 2, "The Bride of Lammermoor," Julia Dean Hayne as Lucy Ashton, and Eddy as Edgar; May 9, "Rob Roy," Mme. Ponisi as Helen, Eddy as Rob Roy, Harry Pearson as the Bailie; May 23 the ballet "La Bayadere" and "Two Buzzards" were seen; June 3 Lucy Escott appeared as Diana Vernon in "Rob Roy;" June 6 Miranda the tenor sang Thaddeus, and Lucy Escott, Arline in "The Bohemian Girl;" June 13 "Taming of the Shrew" was given; June 23 The Keller Troupe were seen; July 4 the first act of "Dombey and Son," "Robert Macaire" and "Pizarro" formed the bill. July 11 Wm. E. Burton appeared in "The Breach of Promise" and "Toodles;" July 15 A. H. Davenport took a benefit, when Maggie Mitchell, F. B. Conway, Eph Horn, Eddy, and many others volunteered. Maggie Mitchell played Katty O'Sheal in the drama of that name July 16. Wm. E. Burton acted Capt. Cuttle in "Dombey and Son" July 18; Edwin Booth played Iago to Chas. Pope's Othello and Sara Stevens' Desdemona July 30. François and Gabriel Ravel appeared August 1.

Mr. and Mrs. Barney Williams reappeared Oct. 17, after a four years' absence in Europe, and played thirty-six nights. Matilda Heron began an engagement Nov. 28, 1859. She played "Camille" at every performance, with Charles Fisher as Armand. Gabriel and François Ravel reappeared Dec. 17, and played until Jan. 7, 1860, when James M. Nixon took the managerial reins and introduced Cook's English Circus. March 5, Mr. and Mrs. Barney Williams reappeared. In August, Gabriel Ravel and company took possession and gave a season of pantomime.

James W. Collier's first appearance in New York was at this house during Charlotte Cushman's engagement in Oct., 1859, as Rolando in "The Honeymoon," and for five seasons he continued in the stock as leading juvenile man. For many years afterwards he travelled through the country with his sister-in-law, Maggie Mitchell, whom he supported in all her plays. He died in this city May 13, 1898.

Edwin Forrest, who was under a one hundred nights' contract with James M. Nixon to perform in the principal cities and to receive one half of the nightly gross receipts, appeared here Sept. 17, 1860. The seats for the initial performance were sold at auction. The company engaged to support Mr. Forrest comprised D. H. Harkins, Mr. and Mrs. F. B. Conway, Charles Fisher, A. W. Fenno, James Canoll, T. E. Morris, Andrews, Cooke, James Martin, James Taylor, Donaldson, Ellis, Jordan, Leigh, Harrison, Mme. Ponisi, Mrs. Le Brun, Miss Athena, Kate Fisher, Miss Pine, Miss Wright, and Julia Melville. Forrest appeared on Monday, Wednesday, and Friday evenings of each week, and on the other nights Cortesi's Italian Opera company were heard.

The Cortesi company opened in "La Traviata" Sept. 18, with Cortesi as Violetta, Sig. Musiani as Alfredo, Sig. Amodio as Germont. Piccini's opera "Medea" was sung Sept. 27 for the first time in America: Medea, Mlle. Cortesi; Creonte, Sig. Ardivani; Jason, Sig. Musiani; Chalcante, Sig. Nanni. On Oct. 2 F. B. Conway, Charles Fisher, A. W. Fenno, J. Canoll, and Mrs. F. B. Conway appeared in "The Marble Heart."

William E. Burton appeared Oct. 3. On the occasion of his benefit six hundred persons, who had paid for admission and could not obtain places, received back their money from the box office. Oct. 9 "All that Glitters Is Not Gold" and "Black Eyed Susan" formed the bill, and John Chester, an English comedian, made his American debut as Toby Twinkle. "Still Waters Run Deep" was given Oct. 13, with Mr. and Mrs. F. B. Conway as Mr. and Mrs. John Mildmay. Charles Fisher played Triplet in "Masks and Faces" Oct. 18. The theatre was closed Oct. 23, in order to give "The Dead Heart," Watts Phillips' drama, a dress rehearsal, and it was produced, for the first time on the American stage, Oct. 25, with this cast:

The Count de Valerie	D. H. Harkins	Toupe	Chester
Abbé Latour	Charles Fisher	Jocrisse	T. E. Morris
Robert Landry . . .	F. B. Conway	Catharine Duval .	Mrs. F. B. Conway
Jacques Legrand . .	James Canoll	Cerisette	Kate Fisher
Reboul	Mr. Martin		

Edwin Forrest played "Othello" Oct. 30, with F. B. Conway as Iago, Chas. Fisher as Cassio, Chester as Roderigo, Mrs. F. B. Conway as Desdemona, and Mme. Ponisi as Emelia. A benefit

was given Oct. 31, in aid of the Widows' and Orphans' Fund of the New York Fire Department. The entertainment consisted of a concert by Mrs. J. M. Mozart, Mrs. H. L. Westfeildt, D. Miranda, F. Rudolphsen, Geo. Simpson, G. W. Morgan, Jerome Hopkins, T. A. Hogan and Dr. C. A. Guilmette; the farce of "Sudden Thoughts;" and "All That Glitters Is Not Gold."

Nov. 15 "The Wreck Ashore," was played under the title of "The Pirate Lover." "Louise de Lignerolles, or A Woman's Devotion" was played Nov. 22, with this cast: Louise de Lignerolles, Mrs. F. B. Conway; Colonel de Givry, F. B. Conway; Henri de Lignerolles, D. H. Harkins; Cecile de Givry, Miss Athena. The farce of "A Regular Fix" was also presented. "The Prodigal Son" was produced Nov. 29. Forrest played "Macbeth" Dec. 3, 5, 7, 10, 12, and 14, with Mme. Ponisi as Lady Macbeth, F. B. Conway as Macduff. "Richard III." was Forrest's next assumption, Dec. 17, 19, 21, and 24.

Dec. 22 a company of French Zouaves, who had distinguished themselves during the Crimean War, made their début in America. Their entertainment consisted of pantomime, ballet, and military drill. On Christmas night, "Eugenia, or the New Found Home," was played, and on Dec. 26 Forrest acted Spartacus in "The Gladiator."

Jan. 5, 1861, Mr. Rarey, the horse-tamer, commenced a series of lectures, which were repeated during Mr. Forrest's off nights. Jan. 9, the fiftieth night of Mr. Forrest's engagement, he played Damon in "Damon and Pythias." On Jan. 12 Blondin appeared, and on Jan. 19 the trotting mare, Flora Temple, was exhibited. On Jan. 27 Prof. Anderson, "The Wizard of the North," was seen in "Rob Roy."

Anna Bishop opened in English opera Feb. 12, when "Linda di Chamounix" was given, as follows:

Linda	Anna Bishop	Antonio	Aynsley Cooke
Viscount Sirval	Brookhouse Bowler	Fanchetta	Kate Fisher
Pierotto	Anna Kemp Bowler	Conductor	Carl Anschutz

Forrest played "Jack Cade" Feb. 18, and Balfe's opera, "The Bohemian Girl," Feb. 19: Mme. Bishop as Arline, Miranda as Thaddeus, Gonzales as the Count, Bowler as Florestein, and Cooke as Devilshoof. On March 2 Eleanor Watson made her début as Zerlina in "Fra Diavolo." Sig. Tophoff and Annetta Galetti danced in the opera. March 5, for the benefit of Aynsley Cooke, and last night of the opera season, "The Bohemian Girl" was given, and the following volunteers appeared: Mme. Theleure, Mons. Wiethoff, Ben Yates, Sig. Tophoff and Mlle. Galetti.

Frank Chanfrau began an engagement March 7, in "The Widow's Victim" and "Toodles." On March 9 the Ronzani Ballet Troupe gave an entertainment. "La Bayadere" was rendered

March 19, with the following cast: The Unknown, Brookhouse Bowler; Otifour, Aynsley Cooke; the Chapdhour, W. Cooke; and Fatima, Harriet Payne (Mrs. Aynsley Cooke).

On March 28 James Nixon commenced, on the alternate nights for the balance of Forrest's season, with a circus company. Forrest terminated his engagement of ninety performances on March 29 with Damon, for a benefit to the families of the New York Fire Department of Volunteers.

From April 29 to Dec. 23 of the same year (1861) the house remained closed. Prof. Herrmann began an engagement Dec. 23 under the management of Bernard Ullman. William Niblo retired from the lesseeship in May, 1861.

A. T. Stewart had the house improved in August, 1861. The parquet benches were taken out and movable chairs substituted.

A season was begun Jan. 7, 1862, by the Wallack-Jarrett-Davenport company, consisting of Mr. and Mrs. J. W. Wallack, Jr., E. L. Davenport, Wm. Wheatley, Thomas Placide, Geo. W. Ryer, Mark Smith, Lewis Baker, Harry Langdon, Walter Lennox, Sevan, W. Blaisdell, Charles Hale, Chas. Barron, R. Germon, Kingsland, Barrett, Ferguson, Mrs. W. R. Blake, Julia Bennett Barrow, Julia Irving and Josephine Henry. They opened in "The School for Scandal," with Mark Smith as Sir Peter, Geo. Ryer as Sir Oliver, William Wheatley as Charles, Jas. W. Wallack as Joseph, E. L. Davenport as Sir Benjamin, Thomas Placide as Crabtree, Julia Bennett Barrow as Lady Teazle and Mrs. J. W. Wallack, Jr., as Mrs. Candour. On Jan. 8 "Hamlet" was given with Davenport as the hero, Wheatley as Laertes, Wallack as the Ghost, Geo. Ryer as Claudius, Langdon as Horatio, T. Placide as First Gravedigger, Julia Bennett Barrow as Ophelia, and Mrs. Wallack as Queen; Jan. 11, "Othello," Davenport as the Moor; Wallack, Iago. On Jan. 13, "King of the Commons;" on Jan. 15 "Julius Cæsar" was produced: Julius Cæsar, Geo. Ryer; Cassius, Jas. W. Wallack, Jr.; Brutus, E. L. Davenport; Mark Antony, Wm. Wheatley; Casca, Mark Smith; Portia, Julia Bennett Barrow. On Jan. 22 James Hackett joined the combination, and appeared as Falstaff in "King Henry IV.," supported by Wheatley, Ryer, Mark Smith, and others. On Jan. 23, "The Stranger" and "The Honeymoon" were given. On Jan. 31 "The Merry Wives of Windsor" was done with this cast:

Falstaff	Mr. Hackett	Mrs. Ford . . .	Julia Bennett Barrow
Mr. Ford	Mr. Wallack	Mrs. Page Mrs.	James W. Wallack, Jr.
Sir Hugh Evans . . .	Walter Lennox	Anne Page . . .	Josephine Henry
Shallow	Mark Smith		

On Feb. 6, for the benefit of Mr. Hackett, "His Last Legs," "A Post Office Mistake," "A Yankee in England," and "A Kentuckian in New York" were given.

On Feb. 11 Hackett reappeared; on Feb. 14, for Davenport's benefit, "The Wife" and "Faint Heart Never Won Fair Lady" were given, when Fanny Davenport appeared as Charles I. This was Miss Davenport's first appearance in this city as an actress.

On Feb. 15, the Wallack-Davenport Company closed with "The Stranger" and "The Honeymoon;" and "The Colleen Bawn" was given Feb. 17 with this cast:

Eily O'Connor . . .	Mrs. John Wood	Myles na Coppalleen . . .	John Collins
Shelah	Mary Wells	Hardress Cregan . . .	L. R. Shewell
Mrs. Cregan	Mrs. Vining	Danny Mann	Wm. Scallan
Ducie Blennerhasset .	Josephine Henry	Father Tom	Geo. Ryer
Anne Chute	Emma Taylor		

On March 31 the Wallack-Davenport company returned, strengthened by the acquisition of John Gilbert, Mary Gladstane, and Mrs. Skerrett. "The Dramatist" was given, with Mr. Wheatley as Vapid, and Mrs. Emma Skerrett as Marianne, followed by "Damon and Pythias."

On April 1, "Wild Oats" and "Black Eyed Susan;" April 2, "The Hunchback": Master Walter, James W. Wallack, Jr.; Sir Thomas Clifford, Wheatley; Modus, Davenport; and Julia, Mrs. Mary Gladstane, her first appearance here. On April 7 "The Rivals" was presented with this memorable cast:

Sir Anthony Absolute .	John Gilbert	David	Wm. Scallan
Sir Lucius O'Trigger .	E. L. Davenport	Lydia Languish . . .	Mrs. Gladstane
Captain Absolute . . .	Wm. Wheatley	Julia	Emma Taylor
Bob Acres	T. Placide	Mrs. Malaprop . . .	Mary Wells
Faulkland	J. W. Wallack Jr.	Lucy	Mrs. Skerrett

April 8, for the benefit of Wm. Wheatley, "Pizarro" and "Wine Works Wonders" were given, the comedy having this cast: Young Mirabel, Wm. Wheatley; Old Mirabel, John Gilbert; Duretete, L. R. Shewell; Oriana, Mrs. Gladstane. In "Pizarro" E. L. Davenport acted Rolla, J. W. Wallack Pizarro, and Mrs. Wallack Elvira. April 10 was devoted to the benefit of James W. Wallack, Jr., when "Money" was acted. The theatre was closed April 11 for rehearsal, and April 14 witnessed a revival of "The Enchantress," thus cast:

Ramir	E. L. Davenport	Dr. Mathanasius . . .	Peter Richings
Forte Brachio	Frank Boudinot	Duke D'Aquila . . .	James Collier
Nugues	James Dunn	Mumba Jumba . . .	Walter Lennox
Julio	George Ryer	Page	Fanny Denham
Pietro	D. B. Van Deren	Stella	Caroline Richings
Don Sylvio	Wm. Wheatley	Spirit of Good . . .	Annetta Galetti

This ran until June 9, when Auber's opera, "The Syren," arranged by Caroline Richings, was produced and cast as follows: Scopetto, E. L. Davenport; Duke de Popoli, John Gilbert; Bol-

baya, Peter Richings; Scipia, L. R. Shewell; Pecchione, Frank Boudinot; Pietro, James Dunn; Grand Judge, Aug. S. Pennoyer; Captain of Chasseurs, Mr. Maeder; Officer, Mr. Germon; Mathia, Clara Fisher Maeder; Zerlina, Caroline Richings.

On June 23 the bill was "The Daughter of the Regiment," with this cast:

Cartouche	Peter Richings	Notary	Aug. S. Pennoyer
Tonio	L. R. Shewell	Maria	Caroline Richings
Hortensius	John T. Raymond	Marchioness	Clara Fisher Maeder
Louis	Mr. Maeder		

On July 3 "The National Guard" was produced, in which appeared John T. Raymond, L. R. Shewell, James Dunn, Peter and Caroline Richings, and Clara Fisher Maeder. Peter Richings appeared as George Washington, and Caroline Richings as the Goddess of Liberty in an allegory called "Washington." "The Night Dancers" was done July 7, and the season closed July 14.

The house reopened July 21, with William Wheatley as sole lessee and manager. The first attraction was the Irish comedian John Collins in "The Colleen Bawn," with this cast: Myles, John Collins; Danny Mann, Wm. Scallan; Hardress Cregan, L. R. Shewell; Father Tom, J. G. Burnett. Mary Wells, Kate Denin Ryan, and Emma Taylor were also in the cast. On Aug. 4 Gabriel Ravel and company opened in "The Four Lovers," in which Gabriel Ravel, Marzetti, Axtel, Tophoff, Henry, Toledo, and Madame Marzetti appeared; a *pas de deux* by Mme. Marzetti and Sig. Tophoff; a triple trapeze act by Young America; and the farce of "The Whites and the Browns," the characters in which were sustained by J. G. Burnett, L. R. Shewell, Tom Placide, Mary Wells, and Emma Taylor constituted the bill. On Sept. 13 Gabriel Ravel had a benefit, when he played speaking parts in the French vaudeville of "The Three-Faced Frenchman."

The regular season opened Sept. 15 with the engagement of Edwin Forrest and the following company: John E. McCullough, L. R. Shewell, J. G. Burnett, James Canoll, Edward Lamb, J. W. Collier, James Martin, George Becks, C. Kingsland, T. E. Morris, James Ward, Wheatley, Mrs. Mary Gladstane, Mme. Ponisi, Mrs. J. R. Scott, Mary Wells, Josephine Henry, and Harvey B. Dodworth as musical director. Forrest played for eight weeks, appearing on Monday, Wednesday, Thursday, and Friday of each week. He produced "Hamlet," "Richelieu," "Othello," "Damon and Pythias," "Virginius," "King Lear," "Pizarro," "Richard III.," "The Gladiator," "The Lady of Lyons," and "Jack Cade." James H. Hackett appeared Tuesday and Saturday, from the opening of the season until Oct. 28. His impersonations were Falstaff, in "King Henry IV." and in "The Merry Wives of Windsor;"

Sir Pertinax McSycophant, in "The Man of the World;" Rip, in "Rip Van Winkle;" Felix O'Callaghan, in "His Last Legs," and Monsieur Mallet in the farce of "A Post Office Mistake." On Oct. 25 a benefit was given in aid of the Widows' and Orphans' Fund. On Nov. 1, and subsequent Tuesdays and Saturdays, Matilda Heron appeared in "Camille," supported by L. R. Shewell as Armand, J. G. Burnett as Duval and Mary Wells as Prudence. Gabriel Ravel and the Marzettis returned Nov. 10, and presented ballet and pantomime until Nov. 22, Mr. Forrest reappearing Nov. 24 as Macbeth. He remained four weeks, playing in "Macbeth," "The Gladiator," "Metamora," "Jack Cade," and "Riche-lieu," and on Dec. 12, for the first time in eight years, in "The Broker of Bogota." Matilda Heron appeared as Camille on Mr. Forrest's off nights until Dec. 9, when she produced a dramatiza-tion of Mrs. Henry Wood's novel, "East Lynne," entitled "Edith, or the Earl's Daughter," cast as follows:

Edith	Matilda Heron	James	James T. Ward
Fanchette	Josephine Henry	Alfred Morleigh .	John McCullough
Mabel Keith . . .	Mrs. J. H. Allen	Sir Mortimer Rashton	L. R. Shewell
Miss Sempronia Morleigh	Mary Wells	Champinais	George Becks
Justice Obadiah Grout	Thos. Placide	Richard Keith . . .	J. W. Collier

The dramatization was by B. E. Woolf. Mr. Forrest closed Dec. 15, and Miss Heron on Dec. 20. James B. Roberts and the stock company gave "Faust and Marguerite" Dec. 22, with this cast:

Mephisto	James B. Roberts	Marguerite	Emily Thorne
Faust	L. R. Shewell	Martha	Mary Wells
Brander	A. W. Fenno	Helene	Mrs. Mark Smith
Valentine	J. W. Lanergan		

Mr. Roberts had a benefit Jan. 13, 1863, Miss Thorne following Jan. 14, when she presented "Faust" and "A Loan of a Lover." On Jan. 15, 16, 17 Daniel E. Bandmann acted Shylock in "The Merchant of Venice," in English. On Jan. 19 Kate Bateman began an engagement in a play adapted from Mosenthal's "Deborah" and then acted for the first time in English under the title of "Leah the Forsaken." This was the cast:

Leah	Bateman	Nathan	Jas. W. Wallack Jr.
Maddelena	Mrs. F. S. Chanfrau	Father Lorenz	J. G. Burnett
Madame Groschen	Mrs. Emma Skerrett	Father Hermann . . .	J. W. Lanergan
Sarah	Mrs. H. P. Grattan	Ludwig	Edward Lamb
Rudolph	Edwin Adams		

It proved a great success and continued until March 16, when "The Enchantress" was revived.

On March 20 Matilda Heron came in "Edith." On April 13,

"Camille;" on April 20 Miss Heron presented "Aurora Floyd," dramatized by Charles Gayler, from Miss Braddon's novel, with this cast:

Aurora Floyd . . .	Matilda Heron	Steve Hargreaves . .	George Jamison
Lucy Floyd . .	Mrs. Geo. C. Jordan	John Mellish . . .	L. R. Shewell
Mrs. Powell	Mary Wells	Jas. Conyers . . .	Frank Mordaunt
Mrs. Alexander Floyd	Mrs. J. R. Scott		

Kate Bateman returned May 4 in "Leah," and continued it until May 25, when she acted Julia in "The Hunchback." On May 27, 28 "Geraldine" was played, with H. L. Bateman (her father) in the cast. Miss Bateman acted Bianca in "Fazio" for her last performances, May 29 and 30.

A summer season opened June 1, with the production of "The Duke's Motto." Mr. Collins, who had returned from London, made his reappearance in this play, introducing two new songs, — "The Amber Tide of Usquebagh" and "While There's Life There's Hope," — words by John Brougham, music by H. B. Dodworth. "The Duke's Motto" was thus cast:

Carrickfergus	John Collins	Lemuel	J. G. Burnett
Capt. Henri de Lagardere	Wm. Wheatley	Malicome	Mr. Simpson
Prince De Gonzagues . .	L. R. Shewell	Duchess De Nevers	Madame Ponisi
Hector Peyrolles . . .	Edward Lamb	Blanche	Mrs. J. H. Allen
Regent Orleans	J. W. Collier	Zillah	Mrs. Geo. Jordan
Duke De Nevers	Frank Mordaunt		

Owing to the illness of Mr. Wheatley, the run of "The Duke's Motto" was brought to a sudden termination with the performance of Aug. 24, and the theatre was closed until Aug. 29, when it was re-opened with Daniel E. Bandmann as Shylock in "The Merchant of Venice," supported by L. R. Shewell, John McCullough, J. G. Burnett, B. T. Ringgold, W. H. Leak, E. Lamb, E. B. Holmes, J. Martin, J. W. Blaisdell, C. Kingsland, J. T. Ward, Mme. Ponisi, Mrs. Emma Skerrett, Mrs. Reeves, Mrs. J. H. Allen, and Mrs. H. P. Grattan. L. J. Vincent was the stage manager. On Aug. 31, Edwin Forrest reappeared on Mondays, Wednesdays, Thursdays, and Fridays, while Mr. Bandmann occupied the Tuesdays and Saturdays. Forrest opened in "Richelieu," Sept. 2, 3, 4, and Oct. 1. The cast was as follows:

Adrien de Mauprat . .	John McCullough	Marion	Mrs. Reeves
De Beringhen	B. T. Ringgold	Baradas	L. R. Shewell
Joseph	J. G. Burnett	Louis	W. H. Leak
Huguet	J. Martin		

On Sept. 1, 1863, for the first time in New York, John Guido Methua's adaptation from the German of Brachvogel, entitled "Narcisse, or the Last of the Pompadours," was given with this cast:

Narcisse Rameau	. D. E. Bandmann	Marquise de Pompadour	Mme. Ponisi
Duke de Choiseul	John McCullough	Marquise D'Épinay	Mrs. Emma Skerrett
Grimm	W. H. Leak	Mlle. Doris Quinault	Mrs. J. H. Allen

This play was repeated Sept. 5, 8, 12, 15, 19, 23. Mr. Bandmann's engagement terminated Sept. 26 with "Hamlet." Mr. McCullough played the Ghost, L. R. Shewell Laertes, Mme. Ponisi the Queen, and Mrs. Allen Ophelia.

Mr. Forrest played "Hamlet," Sept. 7, 9, 10, 11; "Brutus" Sept. 14, 16, 17; "Othello" Sept. 18, 21; "Virginius" Sept. 22, 24; and "King Lear" Sept. 23, 28.

Felicita Vestvali made her first appearance in English drama Sept. 29, in a new play, adapted by Matilda Heron, with music by Robert Stoepel, entitled "Gamea, or the Jewish Mother": Gamea, Felicita Vestvali; Bianca, Mrs. Brougham-Robertson; Silvia, Mrs. J. H. Allen; Martha, Mrs. H. P. Grattan; Theresa, Mrs. Emma Skerrett; Rutchioni, L. R. Shewell; Octavio, J. W. Collier. The play was repeated Oct. 3, 6, 10, 13, 20, 23, and 24. Mr. Forrest reappeared Sept. 30 and Oct. 19 as Damon; Oct. 2, 5, 7, and 12 as Spartacus in "The Gladiator;" Oct. 8, 9, as Macbeth, when John Nunan of the New Bowery Theatre made his first appearance here, acting Banquo; Oct. 14, 15, and 16, as Jack Cade; Oct. 21, 22, as Metamora. Forrest was announced to repeat the latter Oct. 23, but the sickness and subsequent death of his sister, in Philadelphia, caused him to break his engagement for a few days, and his place was taken by Vestvali as Gamea. On Oct. 26 and 27 Matilda Heron appeared as Camille. Mary Wells and John S. Hall now joined the company. On Oct. 28 Forrest reappeared as Febro in "The Broker of Bogota," Mr. Wheatley reappearing, after two months' sickness, as Caberro, in "The Broker of Bogota," repeated Oct. 29 and 30. Matilda Heron played Medea in the tragedy of that name Oct. 31. On Nov. 2 "Coriolanus" was acted for the first time in Niblo's Garden. Mr. Forrest was the Coriolanus; Shewell, Tullus Aufidius; J. G. Burnett, Menenius Agrippa; McCullough, Comnius; Mme. Ponisi, Volumnia; and Mrs. Allen, Virgilia. This tragedy was repeated Nov. 3, 5, 6, 9, 10, 12, 13, and 20, the latter being the benefit and last appearance of Mr. Forrest.

This was Mr. Forrest's first appearance in that character in seven years. Mr. Wheatley eclipsed all his former efforts in the production of "Coriolanus." There were one hundred and fifty-four persons on the stage in the last scene of the first act. Mr. Forrest acted "Richard III." Nov. 19. Matilda Heron appeared in "Edith, the Earl's Daughter," Nov. 4. This was followed by Thomas B. De Walden's version of "Adrienne the Actress." Ada Clifton, who had now become a member of the company, acted in it.

An Italian opera company, under the management of Jacob Grau, opened Nov. 11 in "La Favorita." The company consisted of

Miles. Vera Lorini, Pauline Castri, and Morensi, and Signors Luigi Stefani, Morelli, Barili, and Madame Ficher. The cast of "La Favorita" was: Leonora, Mlle. Vera Lorini (first appearance in America); Inez, Mme. Ficher; Fernando, Sig. Luigi Stefani; Alfonso, Sig. Morelli; Balthasar, Sig. Barili. The musical conductor was Sig. Muzio. Pauline Castri made her American début Nov. 14 as Lucia; Nov. 18 Matilda Heron acted Camille, and for her last appearance, Nov. 21, Edith. Mr. and Mrs. Barney Williams began Nov. 23 in "The Fairy Circle," "Customs of the Country," and "Pat's Blunders;" Nov. 30, "The Lakes of Killarney;" Dec. 7, "Irish Assurance" and "The Irish Boy and Yankee Girl," for one week, followed Dec. 14 by "The Magic Joke" and "The Fairy Circle." W. A. Chapman, Harry Pearson, and Mr. and Mrs. C. Walcott, Jr. were now engaged. "All Hallow Eve" and "Yankee Courtship" were given week commencing Dec. 21, and "Shandy Maguire," "In and Out of Place," and "The Happy Man" Dec. 28. "Shandy Maguire," "Law for Ladies," "The Irish Tutor," and kindred pieces filled up the time until Jan. 11, 1864, when Charles Gayler's Irish drama, "The Connie Soogah," was produced for the first time on any stage, with this cast:

Lord Berrysford	J. Nunan	Tim Regan	J. W. Blaisdell
Hon. Redmond O'Connor	B. T. Ringgold	Mrs. O'Gorman	Mrs. H. P. Grattan
Lacey O'Connor	J. W. Collier	Eileen O'Gorman	Ada Clifton
Corney McGrath	Barney Williams	Nelly Nolan	Mrs. Barney Williams
Jeffrey Trickett	J. G. Burnett	Elsie of the Glen	Mary Wells
Squire Maitland	E. B. Holmes	Mary Regan	Mrs. Reeves

"Connie Soogah" ran for five weeks; after that "The Duke's Motto" was revived Jan. 22, for one week. On Feb. 29 the Caroline Richings English Opera company in "The Postilion of Longjumeau," with Caroline Richings as Madelaine, Peter Richings as the Marquis de Courcy, W. J. Hill as Chapelon, Edward Seguin as Bijou, and Henry Peakes as Bourdon. Mrs. E. D. Hardy and Walter Birch were also with the company. March 3, "Linda di Chamounix;" March 7, "The Daughter of the Regiment;" March 10, "La Somnambula." March 11 "The Bohemian Girl" was given for Miss Richings' benefit, and S. C. Campbell appeared. "The Enchantress" was done March 14, with Mlle. Elise (Mrs. Jacques Kruger) and Lina Windel in the ballet. Edwin Booth began an engagement March 28, with "The Fool's Revenge," for the first time in New York, with this cast:

Bertuccio	Edwin Booth	Bernardo Ascolti	C. De Forrest
Galeotti Manfredi	J. Nunan	Francesca	Ada Clifton
Guido Malatesti	E. B. Holmes	Fiordelsia (first appearance)	
Serafino Del Aquila	J. W. Collier		Rose Eytinge
Baldassare Farelli	B. T. Ringgold	Brigitta	Mary Wells
Giau Maria Ordellaffi	J. W. Blaisdell		

A benefit was given to the Sanitary Commission April 16, afternoon and evening. "Cinderella" was acted at the matinée April 17 by children, and in the evening Edwin Booth appeared in "The Iron Chest" and "Taming of the Shrew." For the succeeding week, Mr. Booth played Raphael in "The Marble Heart." On April 23 Jas. H. Hackett came as Falstaff in "Henry IV." for the benefit of the Central Park statue of Shakespeare Fund. Mr. and Mrs. Barney Williams returned April 25 in "The Connie Soogah" for two weeks, and for the next fortnight of their engagement a variety of their dramas were done. On May 17 "Bel Demonio" was first presented. The Tarantella ballet was composed by Sig. Ronzani, and was executed by Mlles. Katarina, Ella, Elise, Rosina, and a large *corps de ballet*. The cast of "Bel Demonio" was this:

Rannuccio	J. G. Burnett	Lena	Rose Eytinge
Angelo	Felicitia Vestvali	Countess Camperali . .	Mary Wells
Count Camperali	J. Nunan	Abbess De Castro . .	Mrs. Moore
Fabio Camperali	J. W. Collier	Margarita . .	Mrs. Emma Skerrett
Cardinal Montalt	J. F. Hagan		

"Bel Demonio" continued the attraction until July 2, when "The Duke's Motto" was revived for one week, with William Wheatley as Lagardere.

Lucille Western appeared July 11 in "The Sea of Ice," which kept the stage four weeks, and was followed Aug. 8 by "East Lynne." On Aug. 27 she terminated her engagement, and was followed Aug. 29 by Matilda Heron in "Camille," Barney Macauley appearing as Armand. The season closed Sept. 3, 1864, but the house was reopened Sept. 5 with the following company: John E. McCullough, J. G. Burnett, James W. Collier, James F. Hagan, George Becks, J. E. Nunan, James Seymour, E. B. Holmes, Mrs. George Farren, Isabella Freeman, and Mrs. Emma Skerrett. This was Miss Freeman's first appearance in this city. She was one of Charlotte Crampton's pupils, and is at present residing in retirement in this city, the wife of Capt. Geo. Norton, the editor of the "Marine Journal." Edwin Forrest was the first star of this season, appearing on Monday, Tuesday, Thursday, and Friday. He played "Coriolanus" the first eight nights, "Richelieu" the next four evenings "Othello" two nights, "Virginius" one night, and closed with "King Lear." "The Duke's Motto" was given Wednesday and Saturday evenings. Oct. 3 Forrest played "Hamlet," with Mme. Methua Scheller as Ophelia. "Damon and Pythias," "Macbeth," "Jack Cade" and "Metamora" were also given, and Forrest closed this engagement with "Coriolanus."

William Wheatley played Claude to Mme. Methua-Scheller's Pauline in "The Lady of Lyons" Oct. 21. Maggie Mitchell opened

Oct. 24 in "Fanchon," with J. W. Collier as Landry. "The Corsican Brothers" was given Nov. 21, Wm. Wheatley playing as the twin heroes, and Charles Pope as Chateau Renaud. This play had a two weeks' run. The next stars were Mr. and Mrs. Barney Williams, who continued until Feb. 4, 1865. During their stay they presented "The Connie Soogah," and the rest of their familiar plays. The new Irish play, "The Shamrock," written for them by J. Burdette Howe, was first acted here Jan. 3, 1865.

Jean Davenport made her first appearance since her marriage to Gen. Lander, Feb. 6, in "Mésalliance, or Faith and Falsehood," with this cast:

Ferdinand D'Orby . . .	Charles Pope	Finesse	Geo. Becks
Count D'Orby	J. W. Blaisdell	Countess D'Orby . . .	Mary Wells
Marquis de Brevennes .	J. F. Hagan	Leonie Arnauld . . .	Mrs. F. B. Lander
Master Goodwill . . .	J. G. Burnett		

Mrs. Lander afterwards appeared in "Adrienne the Actress," "The Lady of Lyons," "Love," "The Belle's Stratagem," "The Hunchback," and "Much Ado About Nothing." A benefit to the Shakespeare Statue Fund was given Feb. 23, when "Camille" and "Much Ado About Nothing," were played. Jean Davenport Lander closed March 4. On March 6 D. E. Bandmann opened in "The Beauforts." This was an adaptation in German, from the English, of Lord Lytton's novel, "Night and Morning," by Charlotte Birch-pfeiffer, and especially re-translated for Mr. Bandmann into English by Alfred Ayres. During this engagement, Bandmann acted Shylock and Narcisse. Lucille Western reappeared March 20 in "East Lynne," and continued up to April 1. Edwin Forrest was again the attraction from April 3. He played "Richelieu," "King Lear," and "The Corsican Brothers" on Wednesday and Saturday until Friday, April 14, when the theatre was closed in consequence of the assassination of President Lincoln. The house reopened April 26, with "The Corsican Brothers." Forrest played "Jack Cade" April 28 and "The Gladiator" April 29, and his engagement was brought to an abrupt termination by his illness. Maggie Mitchell came May 1 in "Fanchon," followed by "The Pearl of Savoy," which kept the stage until June 5. It was during Miss Mitchell's engagement that a fire broke out in the property room, and Wm. Wheatley's entire wardrobe was destroyed. On June 10 Lucille Western made her farewell appearance at a matinée prior to her departure for Europe, and on June 21 Maggie Mitchell produced, for the first time in this city, "Little Barefoot." July 3 "Fanchon" was revived, Maggie Mitchell making her last appearance July 8.

The theatre was closed July 10 and 11, and July 12 Boucicault's drama, "Arrah na Pogue, or the Wicklow Wedding," was presented for the first time in America:

Shaun the Post . . . T. H. Glenney	Winterbottom . . . Charles Peters
(His first appearance in America.)	Michael Feeny . . . Wm. Scallan
Col. Bagenal O'Grady . . . J. G. Burnett	Tim Coogan . . . C. T. Parsloe
Beamish McCoul . . . W. E. Sheridan	Andy Regan . . . E. B. Holmes
Major Coffin . . . J. W. Blaisdell	Arrah Mellish . . . Josie Orton
Lord Lieutenant . . . W. H. Norton	Fanny Power . . . Mrs. Marie Maeder
Sergeant . . . W. L. Jamison	Katty . . . Mary Wells

This play ran until Sept. 16, and was succeeded Sept. 18 by the *Ravels*, comprising Gabriel and Antoine Ravel, Young America, Mathieu, Vandris, Garcia, Schmidt, and the Mlles. Vandris, Marzetti, and Desirée, and the Marzetti family. The ballet of "The Alchemist" was given. They were followed Nov. 10 by Mr. and Mrs. Gomersall in musical farces. This closed the season. The house reopened Nov. 13 with Edwin Forrest as the star. John E. McCullough, J. G. Burnett, J. W. Collier, D. E. Ralton, J. Nunan, George Becks, William Scallan, J. W. Blaisdell, W. H. Danvers, E. B. Holmes, Mrs. Agnes Perry (now Agnes Booth Schoeffel), Mrs. Farren, Marie Maeder, C. Burke, and Miss Everett formed the company. Mr. Forrest played on Mondays, Tuesdays, Thursdays, and Fridays until Dec. 22 in "Richelieu," "King Lear," "Othello," "Virginius," "Hamlet," "Jack Cade," "Damon," "Metamora," "Spartacus," and Febro in "The Broker of Bogota." "Arrah na Pogue" was acted on the other evenings of the week, Forrest's off nights.

Lucille Western appeared Dec. 25, for the first time in New York, as Miami in "The Green Bushes." "East Lynne" was substituted Jan. 8, 1866, and she closed Jan. 13. Kate Bateman opened Jan 15. She had just returned from her London engagement, and was supported by John C. Cowper (his first appearance in America). She played "Leah," "Fazio," and "The Lady of Lyons." Chas. H. Morton, Dan Ralton, Gonzalles, and Miss A. Chapman were in all her productions. On Jan. 19 Maggie Mitchell returned in "Fanchon," which continued the bill for four weeks. March 12, "The Pearl of Savoy" was presented, and held the stage until March 26, when "Little Barefoot" was played. "Margot" and "Pet of the Petticoats" were given April 6, 7. "Hermance, the Child of Fortune" was acted for the first time in this city April 14: Hermance, Maggie Mitchell; Dame Cathon, Mary Wells; Duchess, Mrs. Geo. Farren; Anatole, J. W. Collier. It was a failure, and was quickly followed by "Fanchon." Miss Mitchell's engagement terminated April 16. Kate Bateman and Mr. Cowper returned, and the company was strengthened by the addition of Ida Vernon and Charles Pope. The play was "The Hunchback," Kate Bateman playing Julia; Ida Vernon, Helen; Mr. Cowper, Master Walter; and Chas. Pope, Sir Thomas Clifford. The play ran all the week, and was followed April 23 by "Ingomar," Kate Bateman as Parthenia, and Cowper as the Barbarian. This play ran for two weeks.

There was a matinée of "Leah" April 28, and of "Ingomar" May 5.

May 7, "Romeo and Juliet" with Ida Vernon as Juliet. Kate Bateman was prevented from appearing as Juliet, in consequence of illness. "Romeo and Juliet" was repeated May 9 and 11. On the remaining nights of the week Ida Vernon played Kate Bateman's rôle in "Leah." May 14 Ida Vernon and Mr. Cowper played Pauline and Claude Melnotte in "The Lady of Lyons."

Charles Dillon made his first appearance in New York in five years May 16 as Belphegor, with Ida Vernon as Madeline and Ella Chapman as the boy Henri. This was played until June 4, when the Ravels—Gabriel, François (his first appearance in several years), Antoine, Young America, the Martinettis, Señorita Pepita, M. Von Hamme, and M. Romainville (the latter leader of the orchestra) began a summer season, which extended until July 14, during which they appeared in ballet, pantomime, aerial acts, and other entertainments. July 16 an Italian opera performance was given to raise a fund for the armies under General Garibaldi in Italy, and consisted of "Ernani": Mme. Angiolina Ghioni, Signori Limperti, Marra, and Susini; July 17, "Il Trovatore": Mlle. Francisco Tabacchi, Amalia Patti, Signori Masimiliani, Bellini, and Colletti; July 18, "Norma": Miles. Ghioni and Patti, and Signori Tamaro and Antonucchi; July 20, "Crispino e la Comare": Mlle. Pauline Canissa and Signori Bellini, Errani, Marra, and Fossati. At a matinée, July 21, "Il Trovatore" repeated. Signors Muzio and Rossa were the conductors, and Carlo Patti was heard in violin solos. The house was closed after July 21.

The following season witnessed the production of "The Black Crook." In consequence of the destruction by fire of the Academy of Music, this city, Jarrett & Palmer, who were to have produced "La Biche au Bois" there, had on their hands a number of artists brought from Europe. They made an arrangement with William Wheatley to utilize the ballet troupe, the chief scenic effects, of which they had models, and the transformation scene. Mr. Wheatley arranged with Charles M. Barras, the author of "The Black Crook," agreeing to assume all risks and financial responsibility in the production of the spectacle, and to pay Mr. Barras, the sum of \$1500 for the run of the piece, no matter what its duration might be. If he failed to have it acted one single night (Sunday excepted) the contract was at an end, and fresh terms would have to be made. "The Black Crook" was announced for production Sept. 10, 1866, but, owing to the numerous changes in the piece, the building of a new stage and other delays, it was not performed until Wednesday, Sept. 12, when it was given with this cast:

Count Wolfenstein	J. W. Blaisdell	Wolfgang	E. Barry
Rodolphe	Geo C. Boniface	Bruno	Mr. Ellis
Von Puffengruntz	J. G. Burnett	Casper	Mr. Weaver
Hertzog	Chas. H. Morton	San	Frank Little
Greppo	George Atkins	Stalacta	Annie Kemp Bowler
Dragonfin	Hernandez Foster	Amina	Rose Morton
Zamiel	E. B. Holmes	Barbara	Mary Wells
Skuldawelp	Mr. Rendle	Carline	Milly Cavendish
Red Glare	Mr. Clark	Rosetta	Miss C. Whitlock

The principal danseuses were Marie Bonfanti, Rita Sangalli, Betty Rigl, and Rose Delval. David Costa was the ballet-master. There were thirty-five children, a corps de ballet of thirty-nine American and twenty-three English girls, three première and nine solo danseuses. The music was written by Thomas Baker. It was produced under the direction of William Wheatley and Leon J. Vincent. Harvey J. Dodworth was leader of the orchestra. The performance commenced at a quarter to eight o'clock, and closed at 1.50 A.M. The piece went off smoothly until the commencement of the transformation scene, when, owing to some defect in the gas, the curtain had to be lowered for ten minutes, after which it passed off smoothly. The most costly and beautiful stage machinery, scenery, and costumes ever seen in America were brought out, and a ballet never before equalled in this country was presented.

The first performance of "The Black Crook" signalized the début in America of Geo. Atkins, Rose Norton, and Milly Cavendish. The one hundredth performance took place Dec. 19, 1866; the two hundredth performance May 18, 1867; three hundredth July 6; the four hundred and seventy-fifth Jan. 4, 1868. The spectacle was revived Dec. 12, 1870, and withdrawn after April 8, 1871, having been performed one hundred and two nights and twenty matinées. A portion of the spectacle was performed a few additional times for benefits. The third revival occurred Dec. 18, 1871, and it was withdrawn after the performance of Feb. 24, 1872, having been performed fifty-seven times. Its next revival occurred Aug. 18, 1873, when it ran until Dec. 6 of the same year, being repeated that time one hundred and twenty times. A matinée performance took place March 27 for the benefit of William Stuart, late manager of the Winter Garden Theatre. Lizzie Wilmore made her American début as Carline April 22. Aug. 9 Mlle. Saratori, and Aug. 13 Mlles. Cerebelli and Josephine Invernezzi were added to the list of premier dancers. Oct. 11, La Petite Ravel, M. Von Hamme, and Mlle. Louise Billon appeared, and an infant military corps, numbering over one hundred children, was introduced. The last run of "The Black Crook" ended Jan. 4, 1868. Miss Lizzie Kelsey was in the ballet, as was her sister, Harriet. Feb. 23, 1869, she appeared as Stalacta. She afterwards played soubrettes, and her last appearance on the stage was in October, 1887, at Baltimore, Md., in "Lost in the

Snow." She died in this city Feb. 14, 1888. The success of "The Black Crook" was at that time unparalleled in our stage annals. "The Crook" was merely a spectacular sensation with the finest scenery of its kind ever shown in this country, and the ballet was the great attraction; for what was called the "play" was only a thread whereon were strung, like so many clothes-pins, — or pins without clothes to speak of, — the limbs of about one hundred girls. This play is said to have brought to the theatre treasury \$760,000. —

Jarrett & Palmer can claim the credit of having popularized the ballet in this country. As long ago as 1827 M. and Mme. Achille appeared as dancers at the Bowery Theatre, but the first real sensation was created by the ballet at the Park Theatre in 1829, in which were M. and Mme. Vestris, M. and Mme. Achille, Mlle. Héloïse and Ravenot. Vestris afterwards appeared at the Bowery with great success. The Ravel Family had a ballet corps at the Park in 1832. In 1836 Mlle. Augusta appeared at the Park, and at the same theatre in 1839. M. and Mme. Taglioni appeared in "La Sylphide," with very great success. Fanny Ellsler came in 1840, appearing in May at the Park Theatre. Mme. Marzetti danced at the Greenwich Theatre in February, 1847. In 1850 Franck & Espinosa's Ballet Troupe appeared at the old Broadway Theatre. In 1854 Wm. E. Burton brought out the Rabineau Sisters, famous ballet dancers. The Ronzana Troupe appeared at the Old Bowery in October, 1857, and Lola Montez created a sensation the same year at the Old Broadway. The Nelson Sisters danced at this house (Niblo's) in 1860-61, but one of the best dancers that America has seen was Isabel Cubas, a Spanish girl, who appeared at the Winter Garden Theatre in 1863, and afterwards throughout the country under James M. Nixon's management, and danced on the nights Forrest did not act. I accompanied that lady on her tour as her business manager. This brings me up to Jarrett & Palmer's terpsichorean importations, which surpassed all former enterprises of the kind. The next spectacular sensation was the fairy pantomime extravaganza, in a prologue and three acts, entitled "The White Fawn," produced for the first time Jan. 17, 1868. The text of the play was by James Mortimer. (It was thus cast :

King Dingdon	Mark Smith	Finetta	Lizzie Wilmore
Count Tinculum . . .	E. B. Holmes	Princess Aika . . .	Lena Montague
Prince Leander . . .	Lucy Egerton	Aqualina	Fanny Stockton
Lord Twaddledum . .	Vining Bowers	Clown	Harry Hemmings
Abdalla	Hernandez Foster	Harlequin	Jas. Hemmings
Queen Saffronilla . .	Mary Wells	Pantaloon	John B. Hemmings
King Salmon	Mr. Martin	Columbine	Amy Bennett
Princess Graceful . .	Jenny Delacy		

The premières danseuses were Marie Bonfanti, Louise Billon, Augusta Sohlke, and Fontana, the ballets being arranged by MM.

Costa and Von Hamme. The Viennoise Ballet Troupe, numbering forty dancers, had been imported from Europe by Jarrett & Palmer and introduced the "Can-can" to this city. The curtain rose on the second act at six minutes to twelve. The acrobatic, gymnastic, and other feats by the Hemmings Brothers and Amy Bennett were hissed. Harry Hemmings was also hissed for attempting a little "business" while in female attire that would not be countenanced. In the midst of the hissing the curtain was dropped, and Manager Wheatley came forward and announced that for twenty minutes he had, with eighty carpenters and twenty gas men, been trying to get the transformation scene ready, but it was impossible, and he therefore dismissed the audience at seven minutes of two A. M. A second performance was given the following afternoon, omitting the pantomime of the Hemmings Brothers and the transformation scene. This scene was presented Jan. 20. In order to give the carpenters time to set it, the curtain was dropped on the third act, and, after a wait of twenty-five minutes, it was revealed, holding the stage for twelve minutes, and the performance terminated at seven minutes past eleven. / April 13, several novelties were introduced with new music by Howard Glover, who made his American début as musical director. In the ballet *Fräulein Schlager* appeared. The one hundredth performance occurred April 25. Mlle. De Rosa, danseuse, made American début May 9. Mrs. Mark Smith appeared May 11 as Prince Leander, and Belle Land on June 1. The one hundred and fiftieth performance took place June 13. The last performance was given June 20. E. B. Holmes played Mark Smith's rôle after July 3, and the last performance.

For the next season Mr. Wheatley secured Bateman's French Opera Bouffe company, which opened July 20, 1868, in Offenbach's "*Barbe Bleue*," its first representation in America, with this cast:

Barbe Bleue	M. Aujac	Prince Saphir	Dardignac
Count Oscar	M. Lagriffoue	Popolani	M. Duchesne
King Bobecke	M. Francis	Alvarez	M. Edgard
Princess Hermia	Mlle. Lambelle	Queen	Mlle. Duclos
Boulotte	Mlle. Irma		

The season closed Aug. 8, and Aug. 31 William Wheatley retired from the management of the house.

William Wheatley's first appearance at this theatre occurred Jan. 7, 1862, when he formed one of the Davenport Wallack-Wheatley company. He became lessee July 21, 1862, and retired from the management with considerable money. He died in this city Nov. 3, 1876. He was the original in America of Charles Courtley in "*London Assurance*." He was one of the best light comedians seen for years. His style of acting was vivid and original, the product of genius, taste, and study. The superiority of Mr. Wheatley's work consisted in his

correct comprehension of the part assumed, the boldness and originality of his manner, the significance of his gestures, the astonishing flexibility of his countenance, and the quick and piercing expression of his eye. In the characters of Jaffier, Belcour, Young Mirabel, Rover, Rapid, Charles Surface, Tangent, Captain Absolute, Evelyn, Bob Handy, Romeo, Dick Dowlas, Claude Melnotte, and Doricourt, he had no superior and hardly a rival.

The next managers of Niblo's were Jarrett & Palmer, who began the first season Oct. 12, with Edwin Forrest. In the company were Geo. H. Clarke, Frank Mordaunt, Wm. Burroughs, Charles Warwick, J. Burnett, Owen Marlowe, Newton Russell, Mme. Ponisi, Annie Deland, Lizzie Mahon, and W. Donaldson. Mr. Forrest's engagement was for four weeks, during which he played every evening, except Saturdays, with this repertoire: "King Lear," "Richelieu," "Virginianus," "Othello," "Jack Cade," "Macbeth," "Damon and Pythias," "The Gladiator," and "Metamora." On the Saturday evenings Matilda Heron appeared in "Camille." Mrs. D. P. Bowers and J. C. McCollum began an engagement, Nov. 9, in "Elizabeth," assisted by F. C. Bangs, Frank Mordaunt, Owen Marlowe, Walter Donaldson, G. C. Boniface, Sen., Burroughs, Mr. Geo. Stoddard, Mrs. Geo. Boniface, and Miss Scott.

Boucicault's "After Dark" was given here for the first time, with this cast:

Gordon Chumley . . .	Owen Marlowe	Area Jack	Belvil Ryan
Sir George Medhurst . . .	McKee Rankin	Crumpets	J. W. Brutone
Chandos Bellingham . . .	Alex. Fitzgerald	Eliza (first appearance in America)	
Old Tom	F. C. Bangs		Louisa Moore
Dacey Morris	E. Coleman	Rose Egerton (first appearance in America)	
Pointer	Charles Peters		Edith Challis
Bargee	James Freeman	Tommy Dodd	Ernee Clark

On Jan. 30, 1869, the Lydia Thompson Burlesque Troupe opened in the burlesque of "The Forty Thieves." Lydia Thompson played Ganem; Lisa Weber, Morgiana; Pauline Markham, Abdallah; Emma Grattan, Orchobrand; Harry Beckett, Hassarac; W. J. Hill, Ali Baba; Geo. F. Ketchum, Casim; J. W. Brutone, Cogia; Lizzie Kelsey, Amber; Belle Land, Fairy Queen. In consequence of the illness of Pauline Markham on Jan. 11, Edith Challis played her rôle, and continued for several weeks. The burlesque was reconstructed in April, and Clara Thompson appeared as Amber. Lizzie Kelsey was the Fairy Queen.

May 19, 1869, John Brougham received a benefit, afternoon and night, the matinée performance taking place in Niblo's Garden. The bill comprised "The School for Scandal," with a strong cast, and the receipts were \$3,467. The night performance took place at the French Theatre (now the Fourteenth Street), and tickets were sold by speculators for five or six dollars each. Both performances netted

\$6,570. In "The School for Scandal" were John Gilbert, Edwin Adams, Neil Warner, John Brougham, Harry Beckett, Owen Marlowe, Young, Frank Rae, J. W. Collier, T. J. Hind, J. C. Williamson, R. Green, J. W. Leonard, Fred Maeder, Mrs. D. P. Bowers, Mrs. John Sefton, Fanny Morant, and Pauline Markham. L. J. Vincent was stage manager, and M. Connolly musical director.

"The Forty Thieves" ran until May 28. "Sinbad, the Sailor" was produced May 29. Lydia and Clara Thompson, Pauline Markham, Maggie Desmond, Harry Beckett, W. B. Cahill (first appearance), G. F. Ketchum, Ed. Chapman, and J. W. Brutone appeared. The Clodoche troupe of French dancers — MM. Clodoche, Flagelot, Normandie and La Comte — made their début in this piece; and July 5 the Lauri Family and a female drum corps appeared. June 14 Eliza Weathersby first appeared in New York as Hafiz, and the following week, Lydia Thompson being ill, she took the part of Sinbad.

"Arrah Na Pogue" was revived Aug. 2, when Dan Bryant made his first appearance in this theatre, and it was also the American début of Dominick Murray, and the first appearance here of Josephine Fiddes. This was the cast:

Shaun	Dan Bryant	Beamish McCoul . . .	James Carden
Michael Feeny . . .	Dominick Murray	Major Coffin	C. H. Rockwell
Arrah Meelish . . .	Rose Eytonge	The Sergeant	G. F. Ketchum
Fanny Power . . .	Josephine Fiddes	Winterbottom	J. W. Brutone
Col. O'Grady . . .	Alex. Fitzgerald		

Dan Bryant took a benefit Sept. 3. "Formosa, or the Railroad to Ruin," by Dion Boucicault, was produced Sept. 6, with this cast:

Tom Burroughs . . .	Charles R. Thorne	Edith Burroughs . . .	Patti Mackworth
The Earl of Eden . .	Ada Harland	Nellie	Isabel Freeman
Sir John Talbot . . .	Mr. Johnson	Mrs. Dudley	Emma Skerrett
Jenny Boker	Kate Newton	Countess	Ida Francis Leggett
Mrs. Boker	Annie Lonsdale	Dr. Doremus	A. D. Bradley
Bob Sanders	W. Holston	Spooner	H. Rendle

Lucille Western opened Sept. 18 in "East Lynne," followed by "Oliver Twist," Sept. 25. Lotta appeared Nov. 1 in "Little Nell and the Marchioness." Felix A. Vincent played Dick Swiveller, Edward Coleman Quilp, and Charles A. Hale Sampson Brass. "Fire Fly" was revived Nov. 22, with J. H. Taylor as Harold. "The Little Detective" was first produced Dec. 6, and "An Object of Interest" was given the same night. "Little Em'ly," a dramatization of Dickens' "David Copperfield," was done for the first time in this city Dec. 20, with this cast:

Little Em'ly	Ione Burke	Dan'l Peggotty	L. R. Shewell
Rosa Dartle	Kate Newton	Ham Peggotty	F. C. Bangs
Mrs. Micawber . . .	Mary Maddern	Uriah Heep	F. A. Vincent
Peggotty	Mrs. Healy	Steerforth	F. G. Maeder
Betsy Trotwood . .	Mrs. Bradshaw	David Copperfield . .	Mr. Aiken
Mr. Micawber . . .	George Boniface		

Charles Fechter and Carlotta Leclercq made their American début here Jan. 10, 1870, in "Ruy Blas," cast thus: Ruy Blas, Mr. Fechter; Don Salluste, L. R. Shewell; Don Cæsar, F. C. Bangs; Marquis de Santa Cruz, T. E. Morris; Don Manuel Arras, Edmund Collier. On Jan. 26 "The Duke's Motto" was given, with Fechter in his original part of Lagardere, supported by the stock company and Miss Leclercq. Feb. 21 Mr. and Mrs. Barney Williams appeared in "Innisfallen, or The Men in the Gap," with this cast: Terrence O'Ryan, B. Williams; Katy Maguire, Mrs. B. Williams; Gerald O'Brian, C. R. Thorne; Buck Doran, J. B. Studley; Miss Delamere, Ida Vernon; Mary O'Dwyer, Ione Burke; and Norah, Lizzie Kelsey.

"The Emerald Ring" was revived March 16, when John Dunn, famous as "That Rascal Jack," made his first appearance in this city in fourteen years. Incidental to the play the panorama of Ireland, by Telbin, was exhibited, and Jenny Hughes sang a ballad. Wm. A. Moore had a matinée benefit March 23, when Matilda Heron appeared in the third act of "Camille;" E. Falconer recited "Anne Hathaway," Wallack's Company played in the farce of "Forty and Fifty," Stephen Massett gave recitations, J. H. Hackett was seen as Mons. Mallet in "A Post Office Mistake" (with John Sefton in the cast), Dan Bryant and Dave Reed danced "Shoo Fly," Harry Jackson, Jr., recited "Shamus O'Brien," Mlle. Roze and M. Ajax danced, and Mr. and Mrs. Barney Williams appeared in "The Latest from New York." Wm. A. Moore was formerly manager for Mr. and Mrs. Barney Williams, also manager for the Broadway Theatre (Wallack's at Broadway and Broome).

The Lydia Thompson company reappeared April 4 in the burlesque of "Pippin, the King of the Gold Mines," with this cast:

King Oddsandenz . . .	W. B. Cahill	Dame Flourimugsen . . .	Harry Beckett
Prince Pippin . . .	Lydia Thompson	Princess Opalina . . .	Pauline Markham
Prince Dollius . . .	Lina Edwin	Lilliken . . .	Eliza Weathersby
Baron Nowitz . . .	J. W. Brutone	Grandmother . . .	John Dunn
Twigglette . . .	Alice Atherton	Baroness Giggie . . .	Miss Robinson
Flourimugsen . . .	Ed. Chapman	First Hunter . . .	Jennie Hughes

This ran until May 2, when "Mosquito," written expressly for Miss Thompson by Alexandre Dumas, was produced for the first time on any stage, and had this cast:

Olivia } . . .	Lydia Thompson	Valderama . . .	Neil Warner
Mosquito } . . .	Lydia Thompson	Pierre La Rouge . . .	Harry Jackson
Diana de Mauleon . . .	Pauline Markham	Patti de Velours . . .	W. B. Cahill
Mme. Dubac . . .	Mrs. C. M. Walcot	M. de Mauleon . . .	C. Foster
Mme. de Lucenay . . .	Lina Edwin	M. Matapas . . .	John Dunn
Quintana . . .	M. Lanergan	Leon de Bealieu . . .	McKee Rankin

The burlesque of "La Somnambula" followed the "Forty Thieves," and was produced May 23, preceded by the farce "To Oblige

Benson," and this brought the engagement of the Lydia Thompson company to a close.

On June 6 Watts Phillips' melodrama "Not Guilty" was given for the first time and with this cast :

Capt. Willoughby	} Charles Walcot, Jr.	Polecat	C. H. Morton
Silas Garrett		Sergeant Wattles	W. L. Street
Jack Snipe	Owen S. Fawcett	Police Sergeant	E. Collier
Joe Triggs	C. H. Bradshaw	Baker	Mr. Eberle
Robert Arnold	McKee Rankin	Margaret Armitage	Virginia Buchanan
Mr. St. Clair	James Taylor	Alice Armitage	Mrs. C. Walcot, Jr.
Isaac Vidder	F. F. Mackay	Polly Dobbs	Irene Gay

The season closed June 18, but the house was reopened for a benefit to J. A. Zimmerman, treasurer of the theatre. Edwin Adams acted in "The Marble Heart," Annie Ward Tiffany appeared in "Katy O'Neil," and Henri Drayton sang. Leon J. Vincent took his first benefit in eight years June 22. The programme was, "My Precious Betsey," with Maggie Desmond, Lizzie Mahon, Mrs. Frank Rea, Claude Burroughs, Eugene Eberle, Leon and Felix Vincent (their first appearance on any stage together) ; "The French Spy" (second act), with Fanny Herring, McKee Rankin, Alex. Fitzgerald, James W. Lingard, Harry Everett, Thos. E. Morris, Mlle. Amy, and Mlle. Ida ; the farce of "Too Much for Good Nature," with M. W. Leffingwell, Mrs. Edward Wright, Irene Gay (Mrs. Fred Maeder), Lizzie Edwards, Marion Mordaunt, Wood Benson, James Curran, J. W. Brutone, Mrs. Frank Rea, and Mrs. J. R. Healy ; the curse scene from "Leah," with Ella Burns (her second appearance on any stage) as Leah, and Charles Walcot, Jr., as Rudolphe ; violin solo by the infant wonder, James Speight ; Marion Taylor in "Very Little Faust ;" Harry Josephs as the Gushing Blonde ; Mlle. Idalie and Tito Cellini in *à pas de deux*, "The Happy Man," Felix A. Vincent in the leading rôle.

The season, 1870-71, opened under Jarrett & Palmer's management. Lotta appeared in October as Little Nell and the Marchioness in "The Old Curiosity Shop." The next attraction was the Parepa Rosa-Caroline Richings opera companies combined, under the direction of C. D. Hess. They opened October 24 with "Martha ;" Oct. 25, "The Huguenots ;" Oct. 26, "The Marriage of Figaro," cast as follows :

Count Almaviva	A. Lawrence	Antonio	E. Seguin
Figaro	S. C. Campbell	Countess	Rose Hersee
Dr. Bartolo	Arthur Howell	Cherubino	Zelda Seguin
Basilio	Brookhouse Bowler	Susanna	Caroline Richings-Bernard

On Oct. 27, "Fra Diavolo," with Rose Hersee as Zerlina ; Campbell, Beppo ; Seguin, Lord Allcash ; Bowler, Fra Diavolo ; Annie Kemp Bowler, Lady Allcash. Oct. 28, "Trovatore ;" matinée Oct.

29, "The Bohemian Girl," Fannie Goodwin (first appearance here) as the Queen. The second week's repertory was: "The Rose of Castile," "The Crown Diamonds," "Oberon," and "The Bohemian Girl," "The Troubadour" and George F. Bristow's opera, "Rip Van Winkle," presented with the following cast:

Act I.

Rip Van Winkle . . .	Henri Drayton	Dame Van Winkle	Mrs. Henri Drayton
Derrick von Beekman	Warren White	Alice Van Winkle . .	Fannie Drayton
Nicholas Vedder . . .	Wm. Hill		

Acts II and III.

Edward Gardner . . .	Wm. Castle	Dame Van Winkle	Mrs. Henri Drayton
Frederick Vilcœur . .	Arthur Howell	Alice Van Winkle	Caroline Richings-
Young Rip Van Winkle	J. H. Chatterton		Bernard

Act IV.

Rip Van Winkle . . .	Henri Drayton	Dame Van Duzer . . .	Mrs. Mason
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The company consisted of Mrs. Caroline Richings-Bernard, Mrs. E. Seguin, William Castle, S. C. Campbell, E. Seguin, Arthur Howell, Rose Hersee, Mr. and Mrs. Brookhouse Bowler (Annie Kemp), Fannie Goodwin, Henri Drayton, Albert Lawrence, John Chatterton (known as Perugini), W. Kinross, Zelda Seguin, Mrs. Frank Boudinot, afterwards Mrs. Joseph W. Shannon. Boucicault's drama, "The Raparee," followed and proved as great a failure as it had in London. The management followed this with a Shakespearian revival, but it was not a success. "Hamlet" was the most notable production, with Walter Montgomery as the Dane, who effected no startling innovations, but read the part with superb elocution and gave a vivid conception of the character. In "As You Like It," Jem Mace, the English pugilist, appeared as Charles, the wrestler.

Walter Montgomery was a clever actor. I saw him play Macbeth, Hamlet, and Orlando, and he was picturesque in all. He was charitable, kind, and obliging; was passionately fond of his art, and, like many an other actor, was self-deluded into the belief that fervid admiration was a certificate of his genius. He read well and understandingly, but, after half an hour's exertion, his voice would give way, especially in tragic rôles, and as soon as he lost control of that he would become angered. In August, 1871, he was married to Winnetta Montague. He committed suicide in London, Eng., Sept. 1, 1871.

Mr. Montgomery was born near Brooklyn, N. Y. in 1827. He repaired to England at an early age, and entered a shawl manufactory at Norwich. He first appeared in London at the Princess' Theatre, in "Othello," June 20, 1863, and afterwards played Romeo to the Juliet of Mlle. Stella Collas. His remains were interred in Brompton Cemetery. The grave is next the one in which lie the remains of T. P. Cooke.

"The Black Crook" was revived Dec. 12, and withdrawn April 8, 1871, having been represented one hundred and twenty-two times. A matinée performance, Jan. 19, 1871, was for the George Holland Memorial Fund. The programme was: The San Francisco Minstrels; Fanny Prestige in song and dance; Dan Bryant, Nelse Seymour, and Little Mac, in a sketch called "Daniel in the Bryant's Den;" Geo. Vandenhoff, recitation; Lydia Thompson, several members of "The Black Crook" company, including the grand ballet; the Majiltons and Moe and Goodrich, skaters, in the ball-room scene of "The Black Crook." This was the first appearance in America of H. R. Teesdale and Fred Dewar.

"Richard III.," with Mr. James Bennett as Richard on horseback, was produced April 10, and cast as follows:

Richard	James Bennett	Sir James Blunt	D. Watkins
Duke of Clarence . .	Milnes Levick	First Murderer . . .	Alex. Fitzgerald
Son of Clarence . .	Miss A. Conway	Second Murderer . .	H. A. Taylor
Earl of Richmond . .	Neil Warner	Lord Mayor of London .	E. Clifton
Thomas Rotherham . .	J. W. Brutone	Margaret	Mme. Ponisi
Duke of Buckingham .	L. R. Shewell	Page to Richard . .	Miss E. Montague
Duke of Norfolk . .	T. C. Howard	Prince of Wales . . .	Marie Le Brun
Earl of Oxford . . .	Robert Watson	Duke of York . . .	Minnie Maddern
Lord Hastings . . .	Theo. Hamilton	Elizabeth	Caroline Carson
Lord Stanley	John Jack	Duchess of York . .	Mrs. M. A. Farren
Sir Thomas Vaughan .	John Weaver	Lady Anne	Louisa Hawthorne
Sir William Catesby .	C. D. Broughton		

This was the original text of "The Life and Times of Richard the Third."

The scenery and accessories were on a scale of unusual magnificence. The tragedy was reconstructed by Charles Calvert of England. All the principal scenery was imported from London. The great scene was the battlefield, which was the most elaborate production of the kind ever witnessed here. James Bennett was brought to this country from England to play Richard. He was here many years previously, was then a failure, and was this time a lamentable fiasco. Mr. Bennett was in person below the medium height, and in general appearance reminded one of Fechter. He had the ungainly stage walk of Barry Sullivan and Irving. The following week Neil Warner played Richard, which enjoyed a run of three weeks. The Colley Cibber version was used, and Theo. Hamilton acted Richmond. The only scene retained from the original version was the dream, with the murder of Clarence, which had made a hit, and was done by Milnes Levick, T. C. Howard, and Alex. Fitzgerald. May 1 Edward L. Davenport opened as Sir Giles Overreach in "A New Way to Pay Old Debts." May 2 Davenport appeared as Jacques in "As You Like It," with Rose Evans (her first appearance in this city) as Rosalind. The engage-

ment was of brief duration, and the lady shortly afterwards sailed for England, where her last appearance on the stage was made at the Tyne Theatre, Newcastle on Tyne. She died in England, March 8, 1875.

George Jones, better known as Count Joannes, appeared as Richard III. He was engaged for Saturday night only, and at the end of the four weeks' run. The house was packed, but he played Richard so well that the audience, instead of "guying" the performance, as was expected, applauded it generously. An unfortunate action of his horse, as Richard appeared at the head of his army, upset the audience and started them into risibility. It was not until after this that he gave his later peculiar performances. Frank S. Chanfrau opened May 8 in De Walden and Spencer's drama, "Kit, the Arkansas Traveller." He played for four weeks to large business. John Collins followed June 5 in "Paul Clifford." "The Colleen Bawn" was the next attraction, with Emma Howson and Charles Wheatleigh in the cast. This was followed by Oliver Doud Byron in "Across the Continent." A matinée performance, July 13, was given for the farewell benefit of J. C. Williamson. "David Copperfield" was acted, with this cast:

Micawber	John Brougham	Uriah Heep	Felix Rogers
Agnes Wickfield . .	Pauline Markham	David Copperfield .	B. T. Ringgold
Peggotty	C. H. Morton		

Other characters were taken by C. H. Rockwell, Marian Mor-daunt, Fannie Burt, Miss Blaisdell, W. J. Leonard, Nelson Decker, E. K. Collier, and J. Peck. After the drama, Emma Howson sang "The Pretty Girl Milking Her Cow," and a new vocal waltz entitled "The Triumph of Love," by G. Operti. Then came selections from "The Long Strike," with J. H. Stoddart as Moneypenny and Effie Germon as Jane Leroyd. This was followed by "Oofy Gooft" (Gus Phillips) in "Dutch-isms." "The Irish Emigrant" was the last piece, with J. C. Williamson, Chas. Fisher, and Edith Challis as principals.

The next season commenced Aug. 21, 1871, with J. K. Emmett in "Fritz," supported by A. H. Hastings, C. H. Morton, E. K. Collier, Rose Evans, Alice Brookes, Minnie Madder, and Mrs. Julia Brutone and others. On Aug. 18, "Carl the Fiddler" was produced, A. H. Davenport, Ida Vernon, Frankie McClellan and Lizzie Madder making their appearance. Oct. 2 Frank Mayo began an engagement in "The Streets of New York," supported by W. B. Laurens, Howard, C. T. Parsloe, Harry Pearson, F. Murdoch, and Master Sniffen. Mrs. E. Wright, Bessie Sudlow, Mary Carr, and Susan Dennin were also in the cast. On Oct. 23 E. A. Sothern appeared as Lord Dundreary in "Our American Cousin." Amy Roselle, Nellie Kemp, and Jennie Lee then made their American

début, and John T. Raymond, H. R. Teesdale, and Mrs. Ivan C. Michels their first appearance at this house. Dec. 18 "The Black Crook" was revived and was withdrawn Feb. 24, 1872, having been played 57 times. Kate Santley made her American début as Stalacta, and the incidental attractions were the Majiltons, St. Felix Infant ballet troupe, and Prof. Samwell's trained animals. The following actors made first appearances: Arthur Matthison, Master Martin, H. Packard, F. Beresford, J. Riley, A. Fleming, and W. Hennessy. Jan. 17, 1872, a matinée performance was given for the benefit of Matilda Heron. The programme was the third and fourth acts of "Camille;" Edwin Booth and company in "Taming of the Shrew;" Aug. Daly's company in the third act of "Divorce;" Lester Wallack's company in "His Last Legs;" the screen scene from "The School for Scandal;" one scene from "King John;" Chas. Backus, in imitations; Sheridan and Mack, sketch artists; Rollin Howard, the Majiltons, and a scene from "The Black Crook." The performance lasted over five hours.

"The Naiad Queen" was first produced Nov. 26, when Walter Lennox and Mlle. Venturoli made their first appearance at this theatre. The special attractions were Kate Santley, Jennie Lee, the Majiltons, the goat, the clown dog, the infant ballet, the juvenile athletes, the Spanish Minstrels, the illuminated fountain, the cloud veil, the ballet troupe, and the Amazonian march. Mrs. John Wood began an engagement March 4, in "La Belle Sauvage," a new version of "Pocahontas," preceded by "A Model of a Wife." Mark Smith and Annie Tyson made their first appearances. A. W. Young reappeared in America after some years' absence in England. Julian Crosse, Harry Cox, G. W. Anson, and Emily Weston made their American débuts. On March, 25 "Checkmate" was produced, prior to the burlesque. April 15 the burlesque entitled "Poll and Partner Joe" was done, and in it Simmons & Slocum's Minstrels made their first appearance; April 22 "Black Friday" was produced, James W. Collier, C. R. Thorne, Jr., J. K. Mortimer, T. Owens, A. H. Davenport, W. H. Pope, J. Anderson, Lizzie Price, Frankie McClellan, and Emma Skerrett making their first appearances; April 23 J. K. Mortimer and C. R. Thorne, Jr., retired from the company; April 24, Vining Bowers and John H. Jack made first appearances. Shortly after 7 A.M., May 6, 1872, fire was discovered ascending from the dome of this theatre. In a little over two hours nothing remained of the theatre but the rear walls on Crosby Street. It is estimated that the loss was but little short of \$400,000. Jarrett & Palmer suffered a loss over \$100,000, while the Messrs. Coffin and Joseph C. Foster, owners of the scenery of "Lalla Rookh," — which spectacle was to have been produced on the evening of May 6, — lost about \$30,000. The costumes and properties of "Lalla Rookh," owned by Joseph C. Foster and the brothers Coffin, had not been

transferred from the Grand Opera House, and consequently were saved. The house was rebuilt and was opened Nov. 30, 1872.

The initial performance was the spectacle of "Leo and Lotus," with this cast:

Prince Leo of Gaul . . . Mlle. Diani	Emperor Eagle . . . Harry Gwynette
Kohinoor H. Collard	Fidelio Bessie Sudlow
Plutus Mr. Roberts	Gobo Moses W. Fiske
Electra Lizzie Kelsey	Snowflake Olivia Rand
The Astronomer Royal . Philip Stoner	Satanella Lulu Prior
The Poet Laureate M. W. Leffingwell	Babette Laura Joyce
The Grand Hereditary Muddle	Queen Jewel . . Mrs. Edward Wright
B. Maginley	

This spectacle had 123 representations, and was withdrawn March 29, 1873. "Ned Buntline's" (Edward Z. C. Judson) Texas Jack-Buffalo Bill company commenced March 31. "Azrael, or The Magic Charm" was first acted April 28, when Lulu, the boy gymnast, dressed in female attire, made his American début. The regular season opened August 18 under the continued management of Henry C. Jarrett and Henry Palmer, L. J. Vincent, stage manager, and J. A. Zimmerman, treasurer. The company included Harry Gwynette, Edmund K. Collier, J. W. Brutone, C. H. Morton, George Atkins, W. Martin, Mrs. Edward Wright, Pauline Markham, Lizzie Kelsey, Bessie Sudlow, and Addie Pearson. "The Black Crook," revived for the fourth time, was the opening attraction. Milles. Adele Boni and Emilia Gravassi, premier dancers, who made their American début; the Kiralfy Family, dancers; the London Madrigal Boys; the twin sisters Vaidis, gymnasts; Felix Regamy, instantaneous caricaturist; E. D. Davies, ventriloquist, and a series of allegorical pictures by Matt Morgan were the special features. From the beginning of the season an extra matinée was announced to be given on Wednesday of each week. C. H. Morton played Hertzog in "The Black Crook" for the last time Sept. 13, and that rôle was assumed by Harry Meredith Sept. 15. The last Wednesday matinée was given Oct. 1. On Oct. 27 "The Black Crook" was reconstructed, changes being made in the ballet, and three Swabian vocalists making their first appearance. After Nov. 15 their services were dispensed with. Nov. 29 E. D. Davies closed. Dec. 8 "The Black Crook" gave place to "The Children in the Wood," in which the Vokes Family and Marie Bonfanti appeared. It ran until Jan. 3, 1874, when "The Belles of the Kitchen" and "Romeo Jaffier Jenkins" were produced. On Jan. 26, "Naval Engagements" and "Fun in a Fog" formed the bill and ran the week out. Feb. 2 and during the week "Nan the Good-for-Nothing" and "The Wrong Man in the Right Place" were performed. Feb. 9, 10, "Fun in a Fog;" Feb. 11, 12, "The Wrong Man in the Right Place," and the balance of the week "The Belles of the Kit-

chen." The entertainments commenced with "More Blunders Than One." On Feb. 16, "Leather Stocking, or The Last of the Mohicans," was acted for the first time on any stage, and ran until March 2, when Frank Mayo appeared in "Davy Crockett."

On Thursday afternoon, March 26, charity benefit performance took place. The idea originated with A. M. Palmer. The captains and patrolmen of police and the firemen of the city sold tickets, and, as an incentive for their exertion, prizes, consisting of gold medals, were promised to those who should sell the greatest number. Entertainments were given at the Academy of Music, Niblo's, Booth's, Lyceum, and Union Square Theatres. The total receipts were \$4,555. Everything, save the rent of the Academy of Music and a few incidental expenses, was gratuitously given, and the amount of money paid out did not reach \$1,800. The fire department sold 5,960, police 1,887 tickets. The following is the programme of the performance at this house: Mr. Leffingwell in "Romeo Jaffier Jenkins;" the Berger Family and Siegrist's performing dogs; "Box and Cox," with Geo. L. Fox as Box, and Chas. K. Fox as Cox; Eugene Blitz with his wooden Midgets; Betty and Emily Rigl, Moses and Mme. Martens with Mlle. Gretchen in Tyrolienne act; the Snow Brothers, acrobats, and the pantomime "Robert Macaire." "Davy Crockett" ran until the close of the regular season, — April 18. Schuman's Transatlantique company from Europe began April 20, and continued until May 1, when Jarrett & Palmer's lease ended, and the house was closed.

A benefit was given under the management of L'Union Française, Lodge No. 17, F. and A. M., to send an aged couple in indigent circumstances home to France. Frank Mayo appeared in "Davy Crockett," Carlotta Leclercq acted in the French language in "Un Caprice," by Alfred de Musset, and Mons. Espinosa and Marie Bonfanti danced *à pas de deux*. L. J. Vincent on May 16 took a *matinée* benefit; on May 20 Robert W. Butler took a benefit; May 23 Charles R. Thorne was the next lessee of this house. He opened May 25, 1874, with Edward Eddy as stage manager. "The Lady of the Lake" was the initial performance with this cast:

Roderick Dhu	E. Eddy	Bertrand	J. Brutone
Fitz James	Joseph Wheelock	Officer	Mr. Williams
Earl of Douglas	E. K. Collier	Donald McIvor	Mr. Palmer
Malcolm Graeme	B. Gale	Clanranald	Mr. James
John of Brent	L. Mestayer	Randal	Mr. Lewis
Red Murdock	Mr. Walton	Stewarts	Mr. Allen
Malise	C. Rosene	Ellen Douglas	Ione Burke
Allan Bane	James Dunn	Blanche of Devon	Edith Challis
Brian the Recluse	E. S. Tarr	Lady Margaret	Ida Vernon

Nat. C. Goodwin, Jr., was a member of the stock company, and was playing utility business. Mr. Thorne's management was pecuniarily a failure.

"Cryptogram; or Lost and Won," a dramatization of De Mille's novel, was produced June 14 for the first time with Joseph Wheelock, Rosa St. Clair, Ione Burke, James Dunn, and Louis Mestayer in the cast. "The Two Sisters, or The Deformed," by Robert Johnston, was first acted June 23 with this cast: Helen, Ida Vernon; Louise, Ione Burke; Jack Bliaker, Jos. Wheelock; Le Clair, James Dunn; Frank Morton, Collins. Being an infringement on "The Two Orphans," A. M. Palmer had its performance stopped and "Ivanhoe, or Rebecca the Jewess," followed July 1, with Wheelock as Ivanhoe; E. Eddy, Isaac; Ione Burke, Rebecca, and Ida Vernon, Rowena; "Faustus" was given July 13; "Evangeline," July 27; with W. H. Crane, W. B. Cahill, and Ione Burke in the cast; "Griffith Gaunt" was seen Aug. 10, Joseph Wheelock, Henrietta Irving, Alice Brookes, and Lizzie Safford (Mrs. Dan Myron), since known as Mrs. Dr. Gillespie, being in the cast. "The Bride of Abydos" was done Aug. 24.

The Kiralfy Brothers — Imre and Bolossy — began the season Sept. 7, 1874, with a spectacle called "The Deluge." Lilly MacDonald made her American début on this occasion, and Julia Seaman appeared as Deluge. N. D. Roberts began Dec. 21 for two weeks with a pantomime company in "Jack and Jill;" "Uncle Tom's Cabin" was revived Jan. 11, 1875, with this cast: Uncle Tom, C. L. Farwell; George Harris, George Hamilton; Legree, Geo. Middleton; St. Clair, J. Bradley; Phineas Fletcher, Louis Mestayer; Topsy, Frank Budworth; Eliza and Casey, Nellie Meeker; Marie, Elsie Moore; Marks, M. B. Pike; Deacon, C. W. Walters; Shelby, J. Thoman; Loker, Delancy Barclay; Eva, Amy Lee; Ophelia, Rose Summers; Chloe, Ida Vernon. "Trodden Down" was given Jan. 25, with Rose and Harry Watkins as the stars; "Tom and Jerry" was done Feb. 1. Kathie Lanner, première danseuse, and the Francesco Sisters appeared in this play. Also James Kelly and Seddon's "Mouse" in the boxing scene. "The Sea of Ice" was played Feb. 8; "Octoroon," Feb. 15; "Uncle Tom's Cabin, Feb. 22; "Cord and Creese," March 1; "Paul Jones," March 8, with Edward Eddy as Long Tom Coffin; Professor Herrmann the magician came March 15, and "Rory O'Moore" was also given. Herrmann continued a second week. The house closed March 27 and remained dark until Sept. 18, 1876, when it was reopened by John McCoole, although Charles E. Arnold was announced as the manager. "Baba" was the initial production, with Eliza Weathersby as Amoret. The season closed Dec. 9, and the house was reopened Dec. 25 by the Kiralfy Brothers, with "Azurine." They continued until March 10, 1877, when the theatre was again closed, but was reopened April 2 with Benson Sherwood as manager. "Antony and Cleopatra" was the first play. Agnes Booth appeared as Cleopatra, Joseph Wheelock, Antony, and H. B. Phillips, Enobarbus.

The next manager was William J. Fleming, who commenced June 18, with "Cross and Crescent." In the cast were Frank Roche, Frank Mordaunt, E. W. Marston, E. K. Collier, Henry Colton, W. M. Ward, R. C. White, Annie Ward Tiffany, Agnes Proctor, Marion Sackett, and S. B. Brown. It ran for two weeks. "The Three Guardsmen," July 2, with this cast: D'Artagnan, E. F. Thorne; King Louis, W. H. Fitzgerald; Duke of Buckingham, Harry Colton; Cardinal Richelieu, E. K. Collier; De Treville, J. V. Daily; Boniface, E. W. Marston; Anne of Austria, Agnes Proctor; Lady de Winter, Annie Ward Tiffany; Constance, Mrs. F. Murdoch; Aramis, H. B. Bradley; Porthos, W. M. Ward; Athos, Frank Mordaunt; July 23, "Streets of New York" for six weeks; "The Jibbanainosay" with Joseph Proctor in the cast, followed for four weeks. Then came "Law of the Land" for two weeks; "Masaniello" for two weeks; the "Drunkard's Home," three weeks; "Three Guardsmen" for two weeks; W. J. Fleming, as D'Artagnan; "Streets of New York" for two weeks; "The Duke's Motto," five weeks. Mr. Fleming withdrew from the management in October. A season of Italian opera began Oct. 29, 1877.

Gardner & Bache took a lease of this house, commencing March 18, 1878, at a yearly rental of \$22,500, to be paid weekly in instalments of \$562.50, when "Love and Labor" was presented with this cast:

Harry Hinton . . .	Edwin F. Knowles	Allan Dean . . .	Andrew Glassford
Walter Dean . . .	J. F. Herne	Mike Moran . . .	J. F. Peters
Jonathan Green . . .	J. V. Melton	Mr. Broadwell . . .	John E. Ince
Ernest Arnold . . .	F. A. Tannehill	Annie Dean . . .	Marie Prescott
Barkeeper . . .	W. Lamb	Mrs. Hinton . . .	Marie Chester
Mrs. Dean . . .	Mrs. Sarah Baker	Norah . . .	Rachel Noah
Mrs. Broadwell . . .	Mrs. J. H. Browne		

June 10 "East Lynne" was produced with Ada Gray as Lady Isabel. June 17, "A Celebrated Case," with Edwin Varrey as Count d'Aubetere, Edmund Collier, Jean; Frank Mordaunt, Dennis; Richard Whiting, the Corporal; Wm. H. Thorne, Seneschal; Kate Meek, Madeline; Little Eva French, Adrienne; Marie Chester, Martha; Maude Harrison, Adrienne; Emily Baker, Valentine; Mary Hill, Duchess; Mary Maddern, Chanoinesse; and Bessie Turner, Julie. "The Two Orphans" was produced July 1, with Kate Claxton and Emily Baker as Louise and Henriette. Mrs. Louise Eldridge played Mme. Frochard; Lizzie Hudson, Florette; Kate Meek, Marianne; Edmund Collier, Chevalier; Frank Mordaunt, Jacques; Frank Evans, Pierre; and James Peakes, Marquis de Presles. July 8 "East Lynne" was given with Gussie de Forrest as Lady Isabel, and Edwin F. Thorne as Sir Francis; on July 15 the farce of "The Man with the White Hat" and "Aurora Floyd" formed the bill. "The Duke's Motto" was presented July 22, with Edwin F. Thorne as Lagardere. Harry Dalton, the Regent; Alex.

Fitzgerald, Prince Gonzagues; Frank Tannehill, Sen., Carrickfergus; Gussie de Forrest, Blanche de Nevers; Kitty Glassford, Zillah; and Lillian Shandley, Madelon. On July 23 Thorne refused to play Lagardere, and several changes were made in the cast. Frank Tannehill became Lagardere, J. V. Melton (who had been playing the Duke de Nevers) took the rôle of Carrickfergus, and James F. Herne acted the Duke. T. G. Riggs began for two weeks, July 29, in "Shin Fane." Aug. 12 "The Child Stealer" was done with Annie Ward Tiffany as Jane Rutherford. Bache & Gardner were ejected for nonpayment of rent Aug. 17, and Edward F. Starin was the next lessee, who used L. J. Vincent's name as manager, for the one day, as Aug. 19 I find Mr. Starin announced as proprietor and Mr. Vincent stage manager. "Three Years in a Man Trap" was produced with Frank Evans as the star. "The Irish Detective" was seen Aug. 26, with Thomas Grattan Riggs as the hero. In the Union Square scene, Frank Bush appeared in his Hebrew imitations; Christine Percy in ballads, Allie Drayton, songs and dances, and Gibson and Binney, Irish jigs and clog dance. Sept. 2 Fanny Louise Buckingham acted Mazeppa. Frank Roche played Abdah-Khan, and George Metkiff (his first appearance here) Premislaus.

On Sept. 5 a matinée benefit was given in aid of the yellow-fever sufferers in the South. "Billiards" was performed by Edwin Thorne and company. Incidental to the drama a match game at billiards was played by William Sexton and Yank Adams. The first act of "Rip Van Winkle" followed with Robert McWade as Rip. Then came the fourth act of "Richelieu," Charles Pope making his first appearance in this city for several years, as the Cardinal. The members of the Nonpareil Amateurs appeared in the third act of "Caste." "Mazeppa" was given, and the entertainment closed with an olio by Robert W. Butler's company. "M'liss" was advertised to be played Sept. 16, but an injunction was served on the manager, preventing its production. Fanny Louise Buckingham continued as Mazeppa a third week. Florence Foster played Olinska the last three nights, owing to the illness of Annie Ward Tiffany. On Sept. 23 "M'liss" was played, as Judge Lawrence in the Supreme Court decided that Katie Mayhew was the lawful owner of said play. The cast was as follows:

M'liss	Kate Mayhew	Wm. Morton	J. F. Herne
Mrs. Smith	Annie W. Tiffany	Yuba Bill	C. J. Edmonds
Chas. Greathouse	Frank Roche	Judge	T. G. Riggs
Manuel Torres	F. A. Tannehill	Wong Kee	J. E. Ince

Oct. 7, "The Corsican Brothers" followed, with Charles Pope as the twin heroes; Frank Roche, Chateau Renaud; H. Montgomery, Alfred Maynard (first appearance here); Ogden Stevens (first appearance here), Montgiron; Simcoe Lee, Orlando; T. G. Riggs, Colonna; J. F. Herne, Giordano; J. E. Ince, Griffo, and Annie

Ward Tiffany, Emilie. Owing to the "indisposition" of Frank Roche, Oct. 13, Frank Tannehill played Chateau Renaud, and continued in it through the week. In the second act of this play appeared Siegrist Brothers, Auguste and Louis, as the Roman Gladiators, a ballet troupe led by Mlle. Paglieri. Mons. Zanfretta as Punch on Stilts, and Master Zanfretta in a bull-frog act. Feb. 10, 1879, "Pinafore" was sung.

On March 29 J. H. Haverly became associated with Edward Gilmore in the management. Sept. 4 the Kiralfy Brothers produced "The Enchantment" with this cast:

Andre	C. J. Campbell	Maclow	Otis A. Skinner
The King	S. A. Hemple	The Ape	Young America
Duke Don Ludas	George Edeson	Madelon	Amy Lee
Peter	Wm. Davidge, Jr.	Arbra	John B. Studley
Casmagon	Matthew Holmes		

Sept. 29 the Davene Family, consisting of three ladies, one gentleman, and Little Bob, comical acrobats and trapeze performers, made their debut in New York. Dec. 15 was the first representation on any stage of the historical Irish drama entitled "Hearts of Steel," cast as follows:—

Terry	George Clarke	Peter Kelley	Mr. Barron
Dermid o' the Hills	Charles Wheatleigh	Blind McGee	Andy Sheenan
Shane na Shrad	Gustavus Levick	Paddy Grogan	John J. O'Brien
Lieutenant Tom Burke	D. E. Ralton	Phil Milligan	Frank Norris
Duke of Sheffield	F. S. Hartshorn	Johnny O'Reilly	Samuel Hart
Lord Walter	Andrew Jacques	Ould Nan, the Cook	William Cronin
Sir Francis Mowbray	Otis A. Skinner	First Assistant Cook	Mons. Jean Marie
Phelin	William B. Cahill	Lady Alice	Lillian Cleves Clark
Father Fitzpatrick	J. A. Kennedy	Ellie	Alice Hastings
General Sarsfield	E. Kearney	Lady Pauline	Annie D. Ware
Captain Reinhardt	J. P. Winter	Judy Riley	Francis Brown
Sergeant Funkenhausen		Mary O'Kelly	Rose Slate
	Charles A. Gardner	Kitty McNamara	Tessie Naylor
Darby	Thomas F. Kerrigan	Ann Mulcahy	Rose Stark
Red Donohue	James Cooke	Peggy Duffy	Jessie Lee
Adolphe	Harry Hogan	Jenny Boyle	Kitty Brennan

During the progress of the play, Harrison Millard sang, "Oh, for the Swords of Former Days."

"The Galley Slave" was produced Jan. 5, 1880:

Cicely Blaine	Maude Granger	Sentinel	Mr. Denny
Psyche	Estelle Mortimer	Francesca	Signora Majeroni
Nichette	Charlotte Neville	Phoebe	Mrs. M. B. Snyder
Sidney	Frank Evans	Oliver	C. A. McManus
Franklin Fitts	Thos. H. Burns	Philippe	Eugene Elberts
Carot	Chas. Webster		

The programmes announced Joseph H. Tooker superintendent, and John Vincent, stage manager. J. H. Haverly was lessee and manager. Jan. 12, 1881, "Black Venus" had its first representation in America, and ran until Feb. 21, when "The Tourists in a Pull-

man Palace Car" came; "The Black Crook" was revived March 7; "My Partner," April 11; "The Shaughraun," April 18; May 2, "Hazel Kirke;" May 9, "Castles in Spain, or Castles in the Air." The season closed May 21, and a summer term commenced May 30, with "All the Rage;" June 6 Edward Rice's company was seen in "Billee Taylor;" June 20, "Uncle Tom's Cabin" was given, and the season closed July 4.

John F. Poole and Edward G. Gilmore were the next managers, and they opened the season August 15 with Bartley Campbell's play "My Geraldine," Emily Rigl as Geraldine; Sept. 5 "The World" was given. Oct. 3, "Michael Strogoff;" Nov. 7, H. B. Mahn's company in "Donna Juniata;" Nov. 14 "The Mascot" was sung; Nov. 21 saw the return of "The World;" the Hanlon Brothers came Dec. 19 in "Le Voyage en Suisse;" J. K. Emmett appeared here Jan. 2, 1882, as Fritz; Jan. 9 Wm. Barry and Hugh Fay came in "Muldoon's Pic-Nic." A. M. Palmer's Union Square Theatre company began a season, opening Jan. 30, in "The Banker's Daughter." Feb. 6 "The Danischeffs" was given; Feb. 13, "A Celebrated Case," for two weeks; "The Two Orphans," Feb. 27; "Little Emily" was seen here March 6; Frank Mayo appeared March 13 in "The Streets of New York;" M. B. Curtis came March 20, in "Sam'l of Posen;" "The Black Crook" was revived March 27. John McCullough commenced April 15 as Brutus, and acted April 16 Richard III.; April 17, Damon; April 18, Othello, and closed April 21.

The spectacular ballet of "Excelsior" was produced by the Kiralfy Brothers on April 21. L. Manzotti was the inventor of this ballet. Sig. Ettore Coppini was brought from Paris to produce it here. George R. Edeson was stage manager. Mlle. Milon, Mons. Arnold Kiralfy, Haslam, Baldi, Saraco, Mlle. Flindt, Hofschueller, Mlle. Nani, Sigs. Coppini, Conti, and Brighenti were in the cast. On Dec. 18, 1883, "The Pavements of Paris" was produced, and the distribution of characters was as follows:

Vicomte de Flachon	Harold Fosberg	Peasant	F. Barker
Maurice Peronne	C. G. Craig	Captain of Police	T. Atkins
Fusch	Felix Morris	Paul Merey	Master De Forrest
M. Bonneau	John Jack	Mme. de Lannay	Kate Meek
Baron de Gerin	J. Marshall	Marie	Sallie Williams
Boulade	O. B. Collins	Mme. Bellegentier	Miss L. Daniels
Loubinot	Logan Paul	Mme. Peronne	Mrs. F. Williams
Dirty Dan	M. St. John	Mother Black	Mme. Ivan C. Michels
Raffard	H. N. Wilson	Mme. Franck	Miss G. Hathaway
Beauteous Blackbird	C. Leighton	Mme. Chauffat	Florence Wood
Father Franck	A. A. Mellon	Mlle. Blanche	Miss A. Russell
Pitou	Walter Reynolds	Hortense	Miss R. Thorne
Inspector of Police	A. J. Spencer	Waiting Maid	Miss Egerton
Superintendent	J. Mortimer	Celestine	Miss Clare
Soldier	D. Archibald	Little Marie	Bijou Fernandez
Janitor	E. Barbour		

Popular prices, as they were now known, were resumed here, and were as follows: Reserved seats in orchestra circle and balcony, 50 cents; orchestra and balcony stalls, 75 cents; orchestra chairs, \$1.00; family circle, 25 cents. Jan. 28, 1884, Thomas W. Keene commenced in "Richard III.," cast as follows:

Duke of Gloster . . . Thos. W. Keene	Lord Mayor W. P. Sheldon
King Henry VI. Carl Ahrendt	Oxford E. A. Johnson
Richmond J. Newton Gotthold	Blunt O. A. Nelson
Duke of Buckingham . . . P. C. Hagar	Tyrrell Dwight Gaylord
Lord Stanley Alex. Corbett	Prince of Wales Katie Baker
Tressell Chas. B. Hanford	Duke of York Master Harry Taylor
Norfolk Jerry Taylor	Queen Elizabeth Constance Hamblin
Catesby Eugene Moore	Lady Anne Anna Warren Story
Ratcliffe A. B. Howard	Duchess of York Mrs. S. A. Baker
Lieutenant of Tower . . . Frank Hennig	

Feb. 4, Mrs. Langtry appeared as Lady Ormond in "A Wife's Peril." April 28 she reappeared here as Galatea in "Pygmalion and Galatea," and terminated her engagement May 17; and was followed May 19 by Shook & Collier's combination in the military drama, entitled "Blue and Gray," with this cast:

Grandfather Stanley . . . D. C. Anderson	Sam Royal Roche
Mark Stanley Joseph E. Whiting	James B. Wall
Col. Peyton Horace Vinton	Ruth Peyton Elizabeth Hudson
Sergeant Becker Geo. W. Thompson	Mrs. Stanley Virginia Buchanan
Corporal Dennis Fagan . . . D. J. Maguinnis	Mary Stanley Nettie Guion
Squire Griggs John Matthews	Amanda Henrietta Irving
Private Smith Chas. Kent	Mrs. Bloomer Mrs. Clara Thropp
Uncle Josh C. H. Bradshaw	

This drama was afterwards acted under the title of "Ruth's Devotion." The season of 1884-85 opened Aug. 18, with "The Seven Ravens," cast thus:

Count Walter Gustavus Levick	Rosalind Blanche Thorne
Gramsalbus J. W. Pigott	Edwina Mattie Earle
Rotto Fred Lotto	Blandine Carrie Wallace
Rudeheart C. L. Farrell	Orte Marion Clifton
Lovesoul Pauline Hall	

It was a combination of drama, pantomime, opera, and ballet, and was produced under the direction of Heinrich Conried. The first appearances in America were Mlle. Theodore de Gillert, première danseuse; Mlle. Va Lui, Nina Conti, Betti Daube, Mizl Rieder and the solo dancer and ballet master, Sig. Luigi Mazzantini. Nov. 10 Frank Curtis appeared as Baradas in "The Sea of Ice." Nov. 17 James O'Neill came in "Monte Cristo;" Dec. 1 Maude Granger was seen in "Lynwood." John F. Poole and Thomas Donnelly were now the managers of the theatre; Dec. 22 Fanny Davenport played in "Fedora;" Jan. 5, 1885, Lady "Clancarthy;" Jan. 12 Harrison and Gourlay came in "Skipped by the Light of the Moon;" Jan. 19, "A Bunch of Keys;" Jan. 26, "Dreams;" Feb. 2, for two weeks, "May

Blossoms;" Feb. 16, Thatcher, Primrose & West's Minstrels for three weeks; March 9 "Shadows of a Great City" was seen; March 23, J. H. Wallick in "The Bandit King;" April 6, M. B. Curtis in "Sam'l of Posen;" April 20, Hanlon's "Fantasma."

Fantasma	Kate Davis	Madge	Fannie L. Knight
Zamaliel	Nat. D. Jones	Zurial	Oreste Bizarolli
Pico	Louis Pizzarello	Hakbar	Rudoleo Carmini
Cassander	Sig. Angelini	Frigido	Joseph Dexter
Arthur	Gerolomo Pastorini	Goddess of Liberty .	Bertha Lovejoy
Lena	Rosina Maschi	Lichen	Ella Langtry
Pierrot	Joe W. Harris	Irate Father	J. F. McGovern
Farmer Close	Lorenzo Cattanio	Lance	W. H. Pelton
Farmer Happy	Petro Mare		

May 4, James O'Neill in "Monte Cristo."

On June 1, "Around the World in Eighty Days" was produced by the Kiralfy Brothers, with the following cast:

Aouda	Helen Tracy	Foster Jones	J. Wakefield
Nemea	Rose Wilson	Governor of Suez . .	F. E. Kille
Bessie	Louise Allen	An Aged Parsee . . .	M. S. Johns
Nakahira	Ricca Allen	Brahmin Chief	A. H. Denham
Phineas Fogg	Chas. Chappelle	Phil Tracy	W. Holliman
Miles O'Pake	E. J. Buckley	Jack Rivers	W. Eastman
Fix	J. F. Peters	Conductor	Frank Richmond
Jean François Passepartout		Chief Scout	P. Toole
	Geo. R. Edeson	Dazum Aham	Jas. Van Pelt
Mr. Blunt	W. H. Bartholomew	Barkeeper	J. A. Cook
Arthur Mayburn . . .	L. Morton	Captain Collins . . .	Wm. S. Hurd
Sir Roger Shewdryn .	Wm. Howard		

The next season opened Aug. 17 with Bartley Campbell's "Clio," with this cast:

Lucia (Clio)	Adele Belgarde	Paulo	Harry Rich
Didi	Marion Elmore	Marquis Mattu . . .	Harold Fosburg
Countess Ellice . . .	May Newman	Prince Zellah	Harry Carter
Duchess de Montmartre		King of France . . .	Edgar L. Davenport
	Mrs. Charles Poole	Phillipaux	Jay Hunt
Fabian	Frank Losee	Sancho	James Beckwith
Count Giovannie . . .	B. T. Ringgold	Alsazage	F. W. Strong
Pietro	Thos. H. Burns	Spring	Tommy Russell

This play was a failure, and Sept. 14 Rose Coghlan began an engagement in "Our Joan," cast thus:

Joan	Rose Coghlan	George Travenna . .	George Deyo
Arthur Meredith . . .	Frazer Coulter	Squire Vernon . . .	Geo. F. Robinson
Captain Brandon . . .	B. R. Graham	Williams	C. A. Richard
Martin Travenna . . .	C. A. McManus	Alice Pengelly . . .	Clara Flagg
Joe Pengelly	Luke Martin	Lady Ruth Burney	Florence Robinson

Thatcher, Primrose & West's Minstrels followed Oct. 5, and were succeeded, Oct. 26, by the Daly Brothers in "Vacation." The Thatcher, Primrose & West Minstrels returned Nov. 2, and Nov. 16 James O'Neill came in "Monte Cristo." "The Rat Catcher" was produced Nov. 30, by the Kiralfy Brothers, with this cast:

Singold, the Piper . . .	Hubert Wilke	Louise	Miss Vinton
Hans von Kronold . . .	J. F. Hagan	Hostess	Ainsleigh
Walter Burghardt . . .	J. de Bois	Roderick Bitter . . .	H. Leone
Simpliciton Rumble . .	Arthur Tams	John Sauer	G. Pullman
Fresch	Jay Hunt	Lupin	F. W. Baldwin
Philip Strong	Walter Owen	Seltzers	H. Williams
Waxman	Jas. Otley	Kleine	Henry Koch
Leechke	C. Latona	Powderstein	A. Oxenford
Hippel	J. Murphy	Peter	Master John Oakley
John Fresco	Master Cleveland	Nettie	Clara Lipman
Hilda von Kronold . . .	Julia Stuart	Bertha	Leona Clark
Martha	Mrs. G. C. Germon	Celia	Emily Beaumont
Tina	Annie Boyd	Gracie	Miss Knowlton
Dora	L. Newman		

Ad. Neuendorff introduced the story of this spectacle to the American stage as early as 1879, when, at the Germania, afterwards Star Theatre, his German company sang an operatic version for which he had composed the music, and H. Italiener had arranged the libretto. "The Black Crook" was revived March 29, 1886. Henry T. Chanfrau opened in "Kit" May 24, followed by Ada Gray in "East Lynne" May 31. "Bound to Succeed" was produced June 7, but it did not succeed.

The season of 1886-87 began Aug. 21, 1886, with the Kiralfys' company in "Around the World in Eighty Days," cast as follows:

Aouda	Dora Goldthwaite	Arthur Mayburn . . .	Ed. Mortimer
Nemea	Rose Chesneau	Foster Jones	J. Wakefield
Bessie	Louise Allen	Governor of Suez . . .	W. J. Mason
Nakahira	Ricca Allen	An Aged Parsee	M. S. John
Phineas Fogg	Jos. Slaytor	Brahmin Chief	Julius Harr
Miles O'Pake	Henry W. Mitchell	Phil. Tracy	L. Reubel
Fix	Claude Brooke	Jack Rivers	W. Eastman
Passepartout	Arthur Moulton	Conductor	Ed. Prince
Mr. Blunt	W. H. Bartholomew	Engineer	P. Taylor
Sir Roger Shewdryn . . .	Mr. Rubel	Chief Scout	P. Toole
Barkeeper	Frank Moore	Governor of Tokio . . .	James van Pelt

Mlle. Vivien, première danseuse, made her American début. The spectacle ran to excellent business, and was followed Sept. 13, for the first time in America, by Sardou's "Theodora." Cast:

Andreas	J. H. Gilmour	Tribonien	James Foster
Justinian	Hudson Liston	Friscus	J. Boyd
Belisarius	John W. Rennie	Amron	Chas. Inward
Marcellus	Jay Wirt Kail	Mundus	William Bernstein
Caribert	Edward Poland	Constantiolus	Thos. Albert
Nicephorus	J. Foster	Orythes	Chester Hubert
Euphratas	Thos. Chapman	Michel	H. Adam
Endimon	M. W. Rawley	Hypatius	J. Mortimer
Faber	William Gross	Antonina	Emelie Rickaby
Stryax	Herbert Chesley	Tamyris	Isabelle Preston
Timocles	John M. Moran	Callirhoe	Mrs. Richards
Agathon	Eustice Atwell	Macedonia	May Somers
Calchas	Albert Teitjens	Iphis	Rose Elliott
Lycostratas	John E. Hynes	Theodora	Lilian Olcott

This was the first appearance in this city of Miss Olcott and the American premier of "Theodora." For weeks the most elaborate efforts had been expended in its production, and thousands of dollars were used in the painting of scenery and appointments. The play remained on the boards many nights. Miss Olcott died in this city April 8, 1888. A few weeks prior to her death she became involved in legal proceedings regarding her play, and judgment was taken against her by default. The suit grew out of a claim of Sarah Bernhardt, who declared that she owned the copyright of "Theodora" for both the Continent and the United States. Miss Olcott brought her engagement in Chicago to an end, cancelled her remaining dates, discharged her company, and came on to New York to fight the case in court. The case was pending at the time of her death.

"The Gypsy Baron" was produced here for one week Oct. 10, under the direction of William H. Fitzgerald. Dec. 6 Mrs. Langtry produced, for the first time in America, Charles Coghlan's play, "Enemies," and it was a failure. It was cast as follows:

Margaret Glenn . . . Mrs. Langtry	A Yeoman G. S. Stevens
Lord Dunderby . . . G. Raieimond	Sheriff's Officer . . . Mr. Chambers
Hon. Arthur Blake . . . S. Herbert	Waiter Mr. Burton
Sir Manvers Glenn Frederick A. Everill	Footman E. Shelly
Colonel Anderson . . . Newton Dana	Joe Heely S. J. Browne
Captain Percival Glenn . . . J. Carne	Coot W. Spencer
Peter Darvel . . . H. A. Weaver	Aunt Anne C. Calvert
Richard Darvel . . . Chas. F. Coghlan	Mrs. Lawler Kate Pattison
Mr. Dornton . . . G. Raieimond	Rose Heely Miss Calvert
Daft Willie Walter Lennox, Jr.	Martha Brunel
Shaw E. Mortimer	

Lawrence P. Barrett began an engagement May 2, 1887, in "Rienzi, the Last of the Tribunes," with this cast:

Cola di Rienzi . . . Lawrence Barrett	Camillo S. E. Springer
Stephen Colonna . . . Ben G. Rogers	Alberti Chas. Koehler
John Ursini . . . Chas. M. Collins	Paolo J. M. Sturgeon
Angelo Charles B. Welles	Tomaso J. L. Finney
Savelli Frederick Vroom	Claudia Minna K. Gale
Frangipani Kendall Weston	Lady Colonna Minnie Monk
Torelli J. W. Albaugh, Jr.	Leila Savelli Miriam O'Leary
Leonardo W. M. Stuart	

"Yorick's Love" was revived May 21. The exceedingly warm weather caused business to be rather light. The engagement closed May 28, with "Richelieu." On May 30, "The Golden Giant" came with Mr. and Mrs. McKee Rankin in the cast. June 20 a new play called "Travers House" was presented for the first time on any stage with this cast:

Father Antonio . . . Howard Coveney	The Man of Night Nelson Wheatcroft
Maria . . . Elizabeth Andrews	Lady Gertrude Travers
Stella . . . Adele Belgarde	Adeline Stanhope
Robert Lloyd . . . Chas. B. Waite	Valerie Toriani . . . Adele Belgarde
Sir Reginald Travers . . J. T. Sullivan	Mrs. Emery . . . Carrie Jamison
Elliott Adair . . . Forrest Robinson	Sarah Swaggers . Frankie McClellan
Mr. Bills . . . Kenneth Lee	

The next season opened Aug. 17 with "Lagardere," a new version of "The Duke's Motto" under the direction of the Kiralfy Bros., with this cast:

Henri de Lagadere Maurice Barrymore	Passepoil . . . W. H. Lytell
Duc de Gonzagues . . Joseph Slaytor	Stanpitz . . . John de Gez
Marquis de Chavenney Maurice Drew	Blanche de Caylus . . Helen Tracy
Philippe d'Orleans . . G. F. Nash	Blanche de Nevers . . Mamie Floyd
Conte Maville . W. H. Bartholomew	Pepita . . . Helen Sedgwick
Cocardasse . . . Harold Fosberg	

Robarts Harper made his American début Sunday night, Oct. 16, and began a series of illustrated lectures here. On Oct. 17 Denman Thompson began a month's season in "The Old Homestead." Joseph Jefferson began a week's engagement Nov. 21, in "Rip Van Winkle." "She," dramatized by W. H. Gillette from Rider Haggard's novel, had its first performance Nov. 29. "A Run of Luck" had its Christmas matinée, Dec. 26, and it closed its run Feb. 4, 1888. The cast was:

Harry Copsley . . Forrest Robinson	Captain Stevens . George A. Fisher
John Copsley . . W. H. Crompton	Tom Catchpole . . F. L. Jamison
Squire Selby . . . J. F. Dean	Telegraph Operator . W. K. Sylvester
George Selby . . . Fred G. Ross	Auctioneer . . . S. E. Fredericks
Capt. Arthur Trevor . . Frank Losee	Railway Porter . . J. W. Taylor
Charley Sandown . D. J. Maguinnis	Daisy Copsley . . Minnie Radcliffe
Jim Ladybird . . Frank E. Lamb	Mabel Selby . . . Belle Melville
Joe Bunny . . . W. J. Wheeler	Aunt Mary . . Mrs. W. G. Jones
Lawyer Parsons . . C. A. Warde	Phœbe Wood . . Marion Elmore
E. T. Chonn . . . R. S. Finley	Mrs. Willmore . Florence Robinson
Judge Parks . . . C. H. Miller	Mrs. Seymour . . May Merrick
Lord Earlswood . . Russell Hunting	Maude de Lacy . . Edith Clinton
Hughey Hawthorne . R. C. Varian	Parker . . . Karoline Beekman
Mr. Seymour . . . George Grahame	Mary . . . Rae Harrison
Station Master . . . W. A. Carl	Lucy Byfield . Grace Thorne Coulter

Thatcher, Primrose & West's Minstrels began Feb. 6, and were followed by W. A. Mestayer's company in "Tobogganing, or Check 44," with this cast:

Plum Smith . . . W. A. Mestayer	Smiff . . . Richard Garnella
Saphocles . . . Jos. A. Ott	Snuff . . . Robert Garnella
Miss Creamlaid . . Mary Gray	Regent . . . W. H. Sloan
Toady Goldsmith . . Marion Russell	Belle Smith . . Annie Jackson
Antonio Smitherini . Bernard Dyllin	Persia . . . Theresa Vaughn
Goldsmith . . . Sol Aiken	

The comic opera company known as "The Boston Ideals" began a season in "Fra Diavolo," Feb. 20. Fra Diavolo, George Appleby; Lord Allcash, Clement Bainbridge; Giacomo, J. C. Miron; Beppo, W. H. Clark; Zerlina, Mlle. Zelig de Lussan. This was the first time Zelig de Lussan had sung Zerlina in this city. "Alone in London," with Cora Tanner, came for one week. March 5 Prof. Herrmann (magician) came; March 12, Daniel E. Bandmann in "Dr. Jekyll and Mr. Hyde." In the company were Rose Stahl, E. P. Sullivan, J. M. Colville, T. J. Herndon, Dore Davidson, Charles Tremaine, and Louise Beaudet. Robson and Crane began a week's visit, March 19, in "The Henrietta." Margaret Mather appeared for one week, March 26, in "Romeo and Juliet." April 2 "Dolores" was given with this cast:

Count de Rysoor	Newton Gotthold	Galena	Austin Forbes
Karlo	John Malone	Cornellis	J. Roberts
Duke of Alva	J. H. Fitzpatrick	Bakerseel	G. Norton
La Tremouille	W. F. Blande	Domingo	W. Winter
Noircarnes	Wm. Wallis	Cortadilia	John Haslam
Jonas	Max Figman	Charles	A. Stockbridge
Vargas	Edward See	Raffaella	Charlotte Dean
Captain Rincon	Frederick De Vere	Sarah Mattheson	Ricca Allen
Miguel	Charles Gotthold	Gudule	Annie Dunbar
Pedro	F. A. Montrose	Dolores	Eleanor Carey

The première danseuse was Franciscina Paris, who made her New York début on this occasion. Kate Claxton opened May 14, for two weeks, in "The World against Her." The Redmund-Barry company began May 28, and were followed by Hallen and Hart for two weeks. June 11-16, "Uncle Tom's Cabin;" June 18-23, the Lorenzo Bros. followed, and the season closed with "Brother against Brother."

The next season opened Aug. 18 with the spectacular play "Matthias Sandorf," thus cast: Count, Wm. S. Harris; Cape Matiform, Fred Devere; Sarcany, Robert Neil; Mme. Bathory, Cecile Rush; Pepita, Louise Allen; Mitzie, Lillie Vane. Mme. Cappolini and Mlle. Paris were the danseuses. The Alexandron Brothers, musical clowns, made their American début on this occasion. "The Stowaway" was given for the first time in this city Sept. 3; "The Paymaster," Oct. 29. Thatcher, Primrose West's Minstrels came Nov. 5. The theatre was closed Nov. 12 and reopened Nov. 13 with Augustin Daly's "Undercurrent," its first performance on any stage. The cast was this: Capt. Dearban, Wm. Whitecar; Man of the Smithy, Thos. H. Glenny; Ryver, Dominick Murray; Silenah, Lizzie St. Quentin; Lawyer Chantry, John A. Ellsler; Jenny, Clara Coleman; Mother Hundreds, May Sylvie; Bertie, Jameson Finney; Bianci, Alice Coleman; Mitts, Chas. Thropp; Bondi, Geo. Barnum; Alice, Laura Almosino.

"The Two Sisters" began Nov. 26 for a fortnight; N. C. Goodwin came Dec. 24 in "Turned Up" and "Lend me Five Shillings;" Margaret Mather, Dec. 31, in the "Honeymoon;" repeated Jan. 5. She was seen in "Masks and Faces," *matinée* Jan. 1, 1889, and in "Romeo and Juliet," evenings of Jan. 1 and Jan. 3, and closed with "Macbeth" the night of Jan. 5. John B. Studley was her leading man. Lew Dockstader's Minstrels came Jan. 7; McKee Rankin, Jan. 14, in "The Runaway Wife," "Paul Kavaur," Jan. 21 was seen; "Harbor Lights," Jan. 28; "The Water Queen," Feb. 11, with Fred Devere, Edward See, Helen Sedgwick, Rica Allen, and Hattie Grinnell in the cast. Mlle. Paris was *première danseuse*. Maude Granger came March 4 in "Two Lives;" Prof. and Mme. Herrmann were seen March 11; "A Dark Secret" was revealed March 18; "Erminie" came April 1, with J. H. Ryley, Mark Smith, Isabella Urquehart and Katie Gilbert in the cast. Mrs. James Brown Potter, April 8, and April 11, in "Romeo and Juliet;" "Camille" night and *matinée*, April 13; "Lady of Lyons," *matinée*, April 10 and night of April 12; "She Stoops to Conquer," April 10; "Said Pasha," a comic opera, was sung April 15; "Zig Zag" came April 29, for two weeks. During the first week, performances were given each afternoon and evening. "A Noble Son" was seen for the first time in this city, May 6, Edward J. Buckley, Pauline Markham, and Johnstone Bennett were in the cast; Pat Rooney came in "Pat's Wardrobe," May 20; "Octoroon" was June 3, with Eva Montford as Zoe. "Jeannette Fortier" by Emily Soldene was seen June 10, with Frank C. Bangs, Victory Bateman, Lillian Owens, Fred Corbett, and Emily Soldene in the cast. Also F. A. Roberts, John Burke, and Percy Hunting. The season closed July 15 and reopened Aug. 17, 1889, with "Antiope," when Mlle. Carmencita, Spanish *danseuse*, made her American *début*. Although this lady became a great favorite, she was far inferior to *Señorita Isabella Cubas* as a Spanish dancer. Mlle. Paris, *danseuse*, was also in the piece. It ran to Sept. 30 when "The Pearl of Pekin" was sung with Louis Harrison as the star. The house was closed Oct. 7 and reopened Oct. 8 with "Roger La Honte" by the Terriss-Millward company, consisting of Jessie Millward, William Terriss, Wilton Lackaye, J. H. Fitzpatrick, Henrietta Crosman, Hattie Russell, and Marguerite Fields. It was acted up to and including Nov. 5. "The Lady of Lyons" was given Nov. 6-7-8-9. The "Exiles" came Nov. 11, Adele Belgarde, Henry Aveling with Nestor Lennon and Charles Bradshaw in the cast. "Kajanka" was seen here Dec. 2.

The burlesque, "Bluebeard" was produced Jan. 13, 1890. Frank B. Blair, Edith Murilla, Kate Uart, Edwin Foy, Alice Johnston, Babette Rodney, Mattie Hornby, Jennie Reeves, Rose Franck, Josie Lynne, Arthur Dunn, Topsy Venn, and Homie Weldon were in the cast. Clara Qualitz did a skirt dance, night of Feb. 8. The

Conried Opera company opened for two weeks on Feb. 17 in "The King's Fool," which had been put into English by John P. Jackson. The cast was Philip, King of Navarre, J. F. McGovern; Prince Julius, Helen Bertram; Yvonne, Della Fox; Felisa d'Amores, Ada Glasca; Corisanda, Jennie Reiffarth; Prothonotary, Charles F. Lang; Carillon, Joseph W. Herbert; Chancellor, Arthur Earle; Count Rivarol, J. Aldrich Libbey; Archibald de Zarnoso, Ferris Hartman. Della Fox made her first appearance in New York on this evening. "A Midnight Bell" was acted March 3. "Paul Kavaur" came March 10 with Joseph Howarth in the title rôle, and the supporting cast was Honore Albert Maxime, Charles Vandenhoff; Marquis de Vaux, C. C. Craig; Gen. Delaroché, Robert W. Drouet; Col. La Hogue, George Conway; Carrac, Joseph Ransome; Nanette Potin, Louise Rial; Scarlotte, Mary Timberman. "Little Lord Fauntleroy" was seen March 17; "Kajanka," March 24; "The Knights of Tyburn," April 7, for the first time on any stage, with this cast: Mrs. Sheppard, Jeffreys Lewis; Jonathan Wild, A. H. Hastings; Sir Rowland Trenchard, Charles Chappelle; Blueskin, E. J. Lyons; Owen Wood, Louis R. Grisel; Kittleby, Seymour G. Hess; Mr. Darrell, Henri Stuart; Figg, Barry Maxwell; Hogarth, Gilmore Scott; Mrs. Wood, Louise Sylvester; Winnifred, Elsie Sheridan; Jack Sheppard, Clara Louise Thompson. This play was given for two weeks, and the theatre closed abruptly. Alex. Salvini commenced April 21 in "A Child of Naples," followed by "Don Cæsar de Bazan" and "Romeo and Juliet," April 28, "Jim the Penman" came with J. E. Whiting, John Flood, Edwin Travers, Hardy Vernon, W. H. Pope, Nellie Whiting, Mrs. A. R. Cazauran, Pauline Hardy, Lysander Thompson, C. B. Kelly, and Lindsay Hurst in the cast. "Around the World in Eighty Days" was again seen May 5, cast thus: Aouda, Dorothy Rossmore; Nemea, Marguerite St. John; Bessie, Ella Salisbury; Nakahira, Bella Wilson; Phineas Fogg, W. F. Clifton; Miles O'Pake, Maurice Drew; Fix, J. J. Wallace; Passepartout, W. H. Lytell; Mr. Blunt, W. H. Bartholomew. Mlle. Paris led the ballet. Imry and Bolossy Kiralfy, who had been separated for some time, settled their difficulties and the above-mentioned play was produced by them.

The next season opened Aug. 16 with "Kajanka;" Mlle. Bertollo, a transformation dancer, then made her American début. There were also, among the first appearances in America, Nellie Sennette, Ada Menette, Ada Anson, the Dale Sisters, and Lincoln Sisters, all dancers. John Sullivan, the prize fighter, was the next star. He made his first appearance in this city as an "actor," Sept. 1, in "Honest Hearts," in which he played the rôle of a blacksmith. Emily Poignsford, Virginia Nelson; Mrs. Mary Daly, Mary Maddern; Norah Daly, Grace Ottillie; Martha O'Neil, Carrie Rose Strong; John Daly, Duncan B. Harrison and James Daly supported the star. The

next attraction was the "Lilliputians," who continued up to Oct. 20, when the house closed for a dress rehearsal of "Nero," which was first acted Oct. 21. It was dramatized by Max Freeman from Ernest Erkstein's well-known historical romance "Nero."

Claudius Nero . . .	Wilton Lackaye	Acerronia	Henrietta Lander
Agrippina	Alice Fisher	Lupus	Rose Beaudet
Nicodemus	George Heath	Seneca	James Lackaye
Acte, his ward . . .	Carrie Turner	Lollario	Franz Reina
Artemidorous . . .	Willard Newell	Glodiana	Frances Herbert
Tigellinus	Byron Douglas	Galba	Frederick Daily
Poppæa Sabina . . .	Blanche Weaver		

Theodora de Gillett and Rosita, a Spanish danseuse, appeared, the latter making her American début. Prof. Darling with his den of performing lions (5) and one dog announced for the first night did not appear until Oct. 22. Rosita closed Dec. 6. This engagement was abruptly terminated Dec. 13. Monroe and Rice came Dec. 15 for two weeks in "My Aunt Bridget." The spectacle "Babes in the Wood, and Robin Hood and His Merry, Merry Men, and Harlequin who Killed Cock Robin" was the title of an English pantomime first seen in this city Thursday night, Dec. 30. The theatre was closed Monday night, Dec. 29, for rehearsal. The cast of the pantomime was as follows:

Robin Hood	Aida Jenoure	Cissie	Geo. K. Fortescue
Maid Marion	Louise Beaudet	Bertie	Wm. A. Mestayer
Toxophila	Barbara Allen	The Baron	Joseph W. Herbert
Robin Redbreast . . .	Edith Craske	Clown	Geo. H. Browne
Wren	Rose Sutherland	Harlequin	J. R. Costello
Sparrow	Lillie Fording	Pantaloon	S. Healey
Queen Eglantine . . .	Elaine Eilson	Columbine	Henry W. Dodd

Mons. A. Bertrand, ballet master; Adele Cornalba, Edith Craske, V. Chitten and C. Chitten, premières; "The Two Orphans" came Jan. 9, 1891, with Wilton Lackaye, Kate Claxton, and Kitty Blanchard in the cast. "Noah's Ark" by George Stout was acted for the first time, Feb. 16, with this cast:

Joe Jagers	Willard Newell	Diamond Joe . . .	Mr. I. C. Jacques
John Martin	Charles Sutton	Chestnut Vender . .	By an original
Michael McNamara . .	Patrick Murphy	One Lung	By an original
Norah McNamara . . .	J. H. Ryan	Marcus	Marcus Proctor
Mr. Charles Raymond	Vernon Clarges	Ruth Martin	Loduski Young
Charley Raymond . . .	George Neville	Mary	Julia de Grignan
Mr. Maydew	Lewis Shea	Jacquette }	Rachel Booth
Mr. Belmont	George Maddox	Kitty }	
Algernon Fitzroy . . .	Will E. Burton	Blanche Dudley . . .	Adele Martinetti
Walter Herbert	Frank Garland	Rosa Sommers	F. S. Hastings
Police Officer Smith . .	W. H. Leonard	Cora Pearl	Dolly Golding
Alderman McGowan . .	T. F. Clark	Carrie Masterson . .	Blanche Waters
Waiter at the Casino . .	Edwin Walton	Mrs. Jagers	Lizzie Gale
Hans Voused	Herman Sheldon	Old Daddy Noah . . .	Herr Sigmund Feinman
A Terrible Example . .	Mr. G. Lewis		
Mr. Nabob	William Madden		

"The Clemenceau Case" March 2, and was cast thus :

Pierre Clemenceau	Wilton Lackaye	Countess Dobronowka
Constantin Ritz	Frazer Coulter	Genevieve Reynolds
Serge Voinoff	Edson Dixon	Madame Clemenceau
Thomas Ritz	N. C. Forrester	Madame Lesperon Vesta Doré Hastings
Cassagnoi	Wm. H. Pascoe	Lady Neiderfield
Theodore	James Lewis	Georgette
Bertin	Chas. Murphy	Iza, the wife
		Hattie Boardman
		Blanche Curtisse

From "Sire to Son," March 9, with this cast:

Alfred Armitage	Milton Nobles	Jonas Hardy	D. R. Young
Mrs. Waldaur	May Bardell	Abe Isaacs	John H. Ready
Anna	Miss Wall	Parsons	John F. Pike
Peter Grimes	L. F. Howard		

Billy Barry and Hugh Fay came March 16 for two weeks in "McKenna's Flirtations." McKee Rankin was seen March 30 in the "Canuck." "A Lucky Man" was given April 6 Samuel Bloggins, Louis Carpenter; Mrs. Samuel Bloggins, May Wilkes; Mrs. Samuel Brown, Ruth Hamilton; Samuel Brown, Arthur Giles; Daniel McGinty, J. H. Ryan; Hans Plunger, Collin Varrey. Lydia Thompson was seen, April 13, in "The Dazzler;" "United States Mail" came April 20. "Beautiful Slave," April 27 (this was a version of "Uncle Tom's Cabin"). The season closed May 2, and reopened August 27 with the comic opera "Khedive" cast thus:

Janina	Lotta Gilman	Psamtick	W. F. Rochester
Mareeta	Bettina Gerard	Cyrus	Wallace Macrery
Samarantha	Augusta Roche	The Sultan	John J. Raffael
The Khedive	Ferris Hartman	Fadia	Minnie Marshall

The house was closed Sept. 5 for five weeks, and reopened Oct. 12 with "Beautiful Star" and this cast: The King, Tully Marshall; Queen Katherine, M. Pike; Feintise, Mrs. Cecile Rush; Roussette, Ida Rush; A Fairy Queen, Nina Farrington, her American début; Corsair, Harry C. Stanley; Corsine, Madge Carr; Princess Belle, Ruth Mattheissen; Cheri, John Malone. It was one of the most dismal failures ever seen in New York. The house was closed Oct 17 and remained dark until Nov. 2, when "A Mile a Minute" was presented with Marion Elmore as the star. Blanche Oswald took Miss Elmore's place after Oct. 18; "The Limited Mail" came Nov. 16; "Patrol," Nov. 23; Fred Bryton in "Forgiven," Nov. 30; Gus Williams, Dec. 7, in "Keppler's Fortune." On Dec. 2, Elmer E. Vance purchased from Ed. Gilmore the lease of this house to begin Jan. 4, 1892, but fortunately he saw that he had made a mistake and, concluding to lose what deposit he had made as a guarantee of good faith, withdrew. Frank Mayo came, Jan. 14, in his own dramatization of "Wilkie Collins," "Man and Wife," called the "Athlete," previously produced as "A Bad Man" years before. Augustin Daly presented an adaptation of this novel at the Fifth

Avenue Theatre as "Man and Wife," Clara Morris acting Ann Sylvester, the heroine. Mayo played "Davy Crockett" that same week.

Sadie Scanlan first appeared in New York as a star at this house, Jan. 21, in a play called "Eily;" "A Dark Secret" was again revealed Jan. 28; "Master and Man" came Jan. 4, 1892; "Hands Across the Sea" was seen Jan. 11, and "Evangeline," Jan. 18, for two weeks. In the company were Hilda Thomas, Ruth Davenport, James S. Maffit, Richard Harlow, Estelle Clinton, Sadie Stephens, George A. Schiller, Edwin S. Tarr, Tom Reilly, and Ben J. Miles.

"Bunch of Keys" was done Feb. 1; "East Lynne," Feb. 8, with Ada Gray as Lady Isabel; "Wide, Wide World" came Feb. 15; "Money Mad," Feb. 22, with Emily Rigl as Kate. Steve Brodie, who acquired a reputation as a "bridge jumper," made his début as an "actor" in "Money Mad." He did the leap from the stage bridge, a distance of ten feet; but he appeared only five times. "The Hustler" came Feb. 29; the comic opera, "Pearl of Pekin," was sung March 7, with Irene Vernona, Ida Stembler, Oscar Girard, and Edwin Chapman in the cast. "A Bad Penny," "Uncle Dan," and "A Bric-à-Brac Shop" formed the programme for the week of March 14, with Lydia Thompson the star. The cast of "A Bad Penny" was:

Charles Hyde . . . Harry Hanscombe	Richard Hyde . . . Louis Howard
Harry Goodwin . . . Alf Hampton	Hopkins, a servant . . . G. V. Devere

"Uncle Dan":

Major Talbot . . . Alf Hampton	Rose . . . Annie Darnley
Sidney Wingfield . . . Louis Howard	Kitty Wingfield . . . Lydia Thompson

closed with "A Bric-à-Brac Shop":

Wardour Streeter . . . Harry Branscombe	Beau . . . G. Devere
Banevay Streeter . . . Alf Hampton	Belle . . . Annie Darnley
Fritz . . . Louis Howard	Watteau Shepherd . . . Emmie Fossette
Chinese Dragon . . . H. W. Montgomery	Watteau Shepherd . . . Lydia Thompson

"U and I," a farce comedy, was seen March 21; the "Evangeline" company returned March 28, and the following week were seen in "Robinson Crusoe." The Hi Henry Burlesque company, with Muldoon the wrestler, came March 11, for three weeks. E. G. Gilmore's lease of this house expired April 30.

Alex C. Comstock leased the house from the Stewart heirs on twelve and a half per cent of the gross receipts for the rent. It reopened Aug. 9, 1892, with "Around the World in Eighty Days." The Henry Burlesque company reappeared Sept. 5, commencing afternoon with a travesty on "The Tar and The Tartar," called "Ta-Ra-Ra," also "A Rustic Reception;" "Uncle Tom's Cabin" came Sept. 12; Lillie Clay's Burlesque company were seen Sept. 19; "Bottom of the Sea," Sept. 26; "Mr. Potter of Texas," Oct. 3; Lillian Lewis presented "Lady Lil," Oct. 10; The May Howard

Burlesque company came Oct. 17; and "Current Cash," Oct. 24, with these players in the cast: Henry Lee, M. J. Jordan, L. E. Lawrence, Charles E. Verner, Maud Hosford, Samuel Edwards, Charles Burke, Agnes Young, Roderick Meek, Adrianno, R. W. Muir, Minnie Bowen, and Jennie Lacy in the cast. W. F. Carver came Nov. 7 in "The Scout;" Charles L. Davis followed Dec. 5 in "Alvin Joslin;" "Midnight Special" was seen Dec. 12; Edwin Mayo came Dec. 19, for the first time in New York, in "After Twenty Years;" "Manhood" was presented Dec. 26 for two weeks, with this cast: George Ashford, Edwin Thorne; Derrick Murkley, James Tighe; Captain Sidney Stansfield, Loudon McCormick; Blue Peter, James E. Sullivan; Detective Grudden, Samuel Edwards; Sandy Sugnall, James Kearney; Dennis Rafferty, Charles Burke; Kate Ashford, Emma Stockman; Margery, Kate Hughes; Peggy Rafferty, Mrs. Blanche Sherwood; Grandmother Ashford, Mrs. James Kearney.

The theatre was closed week of Jan. 9, 1893, and was reopened Jan. 16 with the military drama "Shiloh," by Sam Dubois, with this cast: Colonel Randolph, J. L. Carhart; Percy Randolph, M. L. Alsop; Herbert Randolph, Russ Whytal; Colonel McPherson, James Tighe; Captain Corson, J. T. Watson; Dr. James Henry Smith, C. E. Fisher; James McPatrick, Dan Kelly; Jake Peterman, Dick Gorman; Phil Jones, H. G. Carlton; Gordon Horrocks, Myron Leffingwell; Uncle Ephraim, Lew Simmons; Judge Belmont, George Hamilton; Confederate Prisoner, Delancy Barclay; Captain Caldwell, Charles Godfrey; Mrs. Marie Randolph, Henrietta Osborne; Mrs. Belmont, Isabelle Preston; Alice Belmont, Mary Le Vera; and Aunt Polly, Lizzie Gale. Ada Gray appeared Feb. 6 in "East Lynne;" "Uncle Tom's Cabin" came again Feb. 13 to Feb. 20. On Feb. 15 fifteen young women acted as ushers. Fourteen of the girls were novices. The fifteenth was imported from Scotland and was an old hand at the business. The idea was claimed as something new, but McKee Rankin introduced "lady ushers" at the Third Avenue Theatre this city on Aug. 30, 1884. "From Sire to Son" was presented March 6, with Milton Nobles as the star; the "Diamond Breaker" came March 13; "The Clemenceau Case," March 20; and the theatre was closed March 27.

The next managers were Carl and Theo Rosenfeld, who, after making many improvements, including lighting with electricity, opened Tuesday, Sept. 5, with "A Trip to Mars," the Lilliputians being the stars. "Olaf" followed on Nov. 6, for the first time on any stage. Walter Sanford became the next lessee in December, and after having been closed for two weeks the theatre reopened Dec. 25 with "A Pupil in Magic" by the Lilliputians. On Jan. 1, 1894, "Under the City Lamps," an eclectic drama culled from many previous ones by L. Richardson was done, and a reduction in the prices of admission was made to 50 and 15 cents on Jan. 8; Bessie

Bonehill came Jan. 15 in "The Playmates;" "She," Jan. 22; "A Kentucky Girl," Jan. 29; "The Stowaway," Feb. 5; "Pulse of New York," Feb. 12; "Soudan," Feb. 19; "Nobody's Claim," Feb. 26; "Tornado," March 5; "Sport McAllister," March 12; and "Power of Gold," March 19; Prof. Cromwell commenced a series of lectures Sunday night, March 25; "The Rambler from Claire" was seen March 26; "Lost in New York," April 2; "Pay Train," April 9; "The Hustler," April 16; "South before the War," April 23; "The World Against Him," April 30; John L. Sullivan the pugilist came again May 7; "A Flag of Truce," May 14; "The Westerner," May 21, with Al Lipman as the star; the Georgia (colored) Minstrels came May 11; "The Hearts of New York," May 18; "Master and Man," May 25.

The season closed June 30, and reopened Aug. 11 with Walter Sanford as manager as well as lessee, who produced "In the Name of the Czar" with this cast: Hector Dilworth, Edward Brandt; Alexis Silvitch, James Wall; Norman Dayrell, Arnold Reeves; Christoff Kerovitch, Harry S. Duffield; Clara Ferona, Phosa MacAllister; Lucy Silvitch, Sara Neville. "The Life Guard" was seen Aug. 20; Milton Nobles came Aug. 27 in "From Sire to Son;" "Harbor Lights," Sept. 3; "Tennessee's Pardner," Sept. 10, with Cora Van Tassell as the star; "A Tide of Life," Sept. 17; "The Shaughraun," Sept. 24; cast thus: Captain Molineux, Harry Mainhall; Robert Ffolliott, Frank Lander; Father Dolan, Criptie Palmoni; Corry Kinchella, George Hoey; Harvey Duff, George Denham; Conn, Edward J. Heron; Sergeant Jones, Nelson Compton; Sullivan, Charles Nevins; Doyle, C. J. Vincent; Claire Ffolliott, Victory Bateman; Arte O'Neale, Annie Barclay; Mrs. O'Kelly, Nellie Maskell; and Moya, Lottie Williams. Amy Lee came Oct. 1 in "Pawn Ticket 210;" "Slaves of Gold" came Oct. 8; "Ticket of Leave Man," Oct. 15, with Harry Mainhall as Bob Brierly, and Victory Bateman as May Edwards; "Prodigal Daughter," Oct. 22; "Country Circus," Oct. 29; "A Tale of Corsica," Nov. 5, by George Hoey, for the first time on any stage, with this cast: Paolo Rubini, Frank Foster; Angelo Rubini, Harry Mainhall; Mateo Rubini, Frank Lander; Toraldi, George Hoey; Magistrate, Nelson Compton; Steffana Ferrante, Victory Bateman; Ilma, Lisle Leigh; Doria, Lottie Williams; Pichu, Edward J. Heron. This play was originally called "A Priest's Vow;" "The White Squadron" was done Nov. 12; Nelly McHenry came Nov. 19, in "A Night at the Circus;" "Under the Lash" was seen Nov. 26; "Stowaway," Dec. 3; Charles L. Davis in "Alvin Joslin," Dec. 10; J. B. Mackie, Dec. 17, in "Side Show;" "Youth," Dec. 24; "Prodigal Daughter," Dec. 31, for two weeks; "Ivy Leaf," Jan. 14, 1895; "Down in Dixie," Jan. 21, for two weeks; Katie Emmett, Feb. 4, in "Killarney;" "McFadden's Elopement," Feb. 11; "Still Alarm," Feb 18;

"Land of the Midnight Sun," Feb. 25; "Power of Gold," March 4, "Hustler," March 15; and "My Aunt Bridget," March 18. At the conclusion of the third act of "My Aunt Bridget" Mr. Monroe made a speech, and said that it had accidentally fallen to his company's lot to be the last to tread the boards of this historic stage. He thought that it would have been more fitting for some one else to have made an address, for no doubt there were many in the audience who had reminiscences and who had seen many of the great productions, — notably that of the "Black Crook" which had made the place historic.

The evening performance of "My Aunt Bridget" by George W. Monroe and his company, March 23, marked the end of the career of Niblo's Garden. Mr. Monroe said that before many hours every brick and board of the building would be torn asunder, and before the last bell was rung he would ask the audience to join his company and several hundred of the old employees and attachés of the house in singing "Auld Lang Syne." The large audience took the entire performance in a jovial mood, and throughout the evening joined in the choruses of the familiar songs sung on the stage. In the second act, Nellie Bland, who played the part of Blue Jeans, while exhibiting her skill as a high kicker, fell on the stage and was unable to rise. She had to be carried off by two of the actors, and was not able to appear again. It was stated that she had sprained her ankle, and was suffering great pain. The cast of "My Aunt Bridget," with which closed the career of Niblo's Garden, was: Bridget McVeigh, George W. Monroe; Alton McVeigh, Raymond Hitchcock; Jack Treyser, Ben F. Grinnell; Joe Nerve, Thomas J. Grady; Tompkins Blazer, Harry McDowell; Boyce Alton, Milo J. Knill; Dora, Mamie Ryan; Polly, Mabel Florence; Miss Recalmer, May Duryea; Nellie, Ella Falk; Roy, Marie Bates; Blue Jeans, Nellie Bland; Lelle Butte, Pearl Allen; Peach Blow, Susie Russell. Many people in leaving the house carried off small relics, such as leaves of evergreen from a large vase in the lobby.

THE RICHMOND HILL THEATRE

THE place of amusement known as the Richmond Hill Theatre was originally a family mansion. It had a yellow front, with a white portico supported by four large wooden pillars. The building was known as the Mortier House, and stood about the rear of the lots fronting upon Varick Street, at the southeast corner of Varick and Charlton Streets. It was a historical house, having been Aaron Burr's country seat. It was also called the "Richmond Hill House and Gardens." The surroundings of the place were melancholy in the extreme, for the buildings were small, and tall hickory poles were in abundance. It was converted into a theatre, and

opened Nov. 14, 1831, by Richard Russell, who had the following company: T. Abthorpe Cooper, Wilson, Finn, Holland, Kilner, Foote, Langton, Judah, C. Thorne, Moreland, Russell, Field, Mestayer, Meer, Moses Phillips, Lennox, Lindsley, Kenny, Wray, and Phillimore; Mrs. Russell, Mrs. Thorne, Mrs. Meer, Mrs. Read, Mrs. Belcour, Mrs. Lindsley, and Miss Coleman. An opening address was written for the occasion by Fitz Greene Halleck, and the opening pieces were "The Road to Ruin" and "The Turnpike Gate." "Last of the Mohicans" was acted Dec. 27; "Discarded Daughter," Jan. 17, 1832. Miss Smith, afterwards Mrs. Groves, made her début Feb. 8 as Rose in "Is He Jealous?" "Hamlet" was played March 1 with this cast: Hamlet, A. A. Adams; King, Emanuel Judah; Laertes, Geo. Jones; Horatio, H. E. Willard; Ghost, J. H. Clarke; Ophelia, Mrs. Richard Russell; Queen, Mrs. Read. "Victorine" was the after-piece, cast thus: Felix, George J. Jones; Marquis, Lennox; Griffen, Mestayer; Victorine, Mary Duff; Jean, Farren; Julian, Mrs. Russell; Therese, Miss Smith.

Fanny Constantia Clarke opened here April 4 in "Children in the Woods." Miss Clarke afterwards married William Isherwood; he died in this city August 17, 1841, and Miss Clarke died in New York in February 21, 1853. Mary Duff made her New York début at this theatre April 9, as Helen Worrett in "Man and Wife;" Dan Marble appeared March 6 as Damon. The season closed April 30; John Barnes, after altering the house, opened it May 23, 1832, with an equestrian company, and continued until July 28, but the alarm caused by the cholera epidemic caused the temporary closing of the house. It was reopened Oct. 6, with Italian opera, under Sig. Lorenzo Daponte, the early friend of Mozart. He engaged as director Antonio Bagioli, the father of Teresa Bagioli, who was afterward the wife of Gen. Daniel E. Sickles. In order to give a proper setting to the operas, Sig. Brogaldi, the best scenic and decorative artist of the day, was engaged to paint the scenery. The Montessor company made its bow Oct. 6, 1832, in the opera "Cenerentola," with this distribution of parts: Prince, Sig. G. Montessor; Don Magnifico, Ernest Orlandi; Alidora, Giuliana Placci; Dandini, L. Fornasari; Clorinda, Lorenza Marozzi; Cenerentola, Signora Afina Stella; Tibbe, Teresa Veduci; Sig. Saccamani on Oct. 11 in the title rôle. It had previously been presented at the Park Theatre by Garcia under the title rôle of "Cinderella." "Elsie e Claudio" was sung for the first time in America, Oct. 17, when Signora Adelaide Pedrotti made her American début as Elsie; "L'Italiana in Algeri" was given Nov. 17, and "Il Pirata," Dec. 5, with Mme. Pedrotti as Imogene. The season was a failure.

The dramatic season began Jan. 1, 1833. Clara Woodhull made her début, Jan. 3, as Amelia in "Lover's Vows;" Mrs. Barnes played Romeo, Jan. 7, with Alexina Fisher as Juliet; and "Cold

Stricken" was given Jan. 22; Charles J. Houpt made his American début, Jan. 31, as "The Stranger." He married Emily Mestayer, retired from the stage, and became a dentist. He died in California in 1851. William Mestayer, who died in New York, Nov. 21, 1896, was his son; "Francis I." was played Feb. 11, for the first time in America; H. J. Riley made his New York début March 15. He died in St. Louis, Mo., July 30, 1841. An equestrian company appeared in March. "Mazeppa" had its first American representation April 18, with Judah in the title rôle. The dramatic season was resumed June 1, with "The Belle's Stratagem" and "Nature and Philosophy." Mr. and Mrs. William Henry first appeared in New York here. July 2, James S. Charles made his début on the stage as Frank Heartall. Caroline Fox, a child of seven years, afterward known as Mrs. G. C. Howard, Mr. and Mrs. Preston, and John R. Scott were added to the company. July 27, James E. Murdoch made his New York début as Jaffier in "Venice Preserved," Mr. Ingersoll playing Pierre.

Moses S. Phillips was the manager of the theatre in July. The season ended Aug. 17. Most of the stock company were of American birth, including Thayer C. Thorne, T. Placide, Hyatt, Virginia Monier, and Alexina Fisher. During the summer of 1833 Charles R. Thorne was the manager. On August 2, Murdoch acted Iago to Ingersoll's Othello. Annette Hawley Nelson (Mrs. John Brougham) leased this house for the summer of 1836, and called it Miss Nelson's theatre, and it opened June 13 and closed August 3. Charles & Teller occupied the theatre during the summer for one month. It was converted into a saloon, and opened with a concert June 29, 1840, and as ornamental grounds surrounded it, the place was called Tivoli Garden. With the usual luck of the place, the concerts did not prove attractive. When Tom Flynn leased the theatre in 1843 he called it the National Theatre. It would hold three thousand persons. This house was rebuilt, and opened, April 3, 1846, as the New Greenwich Theatre. The following is a copy of the opening announcement:

NEW GREENWICH THEATRE

Sole proprietors, Messrs. Myers & Tomlinson; manager, John G. Myers; acting and stage manager, H. P. Grattan; treasurer, O. M. Tomlinson; deputy treasurer, Warren Draper.

FRIDAY EVENING, April 3,
with "ROMEO AND JULIET"

Romeo, Clara Ellis; Mercutio, H. P. Grattan; Juliet, Mrs. W. H. Crisp; Lady Capulet, Mrs. Hautonville.

To conclude with "DON GIOVANNI."

Don Giovanni, Julia Drake; Don Guzman, H. Chapman; Leperello, Mrs. H. Chapman; Bride, H. Fallee.

An attempt was made to burn this theatre Saturday night, Sept. 19, 1846. After the usual performance, an incendiary secreted himself in the building, and placed fire under one of the private boxes. Fortunately, the smoke issuing from the building gave the alarm, and the flames were extinguished without much damage. Feb. 8, 1847, it was reopened, with its name changed to the New York Opera House. Charles Freer was the manager up to April, 1848, when the place was abandoned as a dramatic resort. The building was pulled down in 1849. One of the greatest favorites connected with this theatre was Annette Hawley Nelson. She married Copleston Coward Hodges, went South, and retired from the stage. Her husband became a hotel proprietor. She lived in retirement a short time, for I find her at Wallack's Theatre (Broadway and Broome Street) where she appeared as Mrs. John Brougham, having been married to that actor in 1847. She afterwards appeared at Burton's Chambers Street Theatre. She died in this city May 3, 1870, and left a daughter (by her first husband), afterwards the widow of Thos. E. Morris. During the last few years of her life she was so corpulent that not only was she compelled to retire from the profession, but it was with the greatest difficulty that she could walk.

THE BOWERY AMPHITHEATRE

THE Bowery Amphitheatre occupied Nos. 37 and 39 Bowery, was built in 1833, by the Zoological Institute (or Flatfoots), and was first used as a menagerie. In 1835 it was remodelled into an amphitheatre, with a stage and ring, and occupied by June, Titus, Angevine & Co., for equestrian exhibitions. It was during that season that Barney Williams appeared in songs and dances on a springboard, placed in the centre of the sawdust ring. In November, 1842, this house was known as The Amphitheatre of the Republic.

In 1843 the building was leased to John Tryon, by whom it was improved and continued as an amphitheatre until 1848. The first band of negro minstrels made their second appearance at this place, for the benefit of John Tryon, February, 1843. A dancing match between Master Juba and John Diamond took place here July 8, 1844, for \$200. It may be well to state here that, as there have been three Master Diamonds, so there have been two Jubas. Master Diamond No. 2 was really Frank Lynch, and it was because of him that P. T. Barnum had C. D. Jenkins arrested in Pittsburg, in March, 1841, for attempting to palm off Lynch as the original John Diamond, which was what Barnum wished the public to regard him, while Frank Diamond or Frank Lynch was in his employ, and before Jenkins enticed the "kid" away from the great showman. Master Diamond No. 3 never amounted to anything, and I lose track of

him altogether after his trial jig at Jayne's Hall, Philadelphia, Dec. 7, 1857. The original Diamond died in Philadelphia, Oct. 29, 1857. The original Juba, a negro lad whose name was William Henry Lane, was subsequently an attraction at Charley White's Melodeon, in the Bowery. Juba went to England in 1849, where he became a lion. Success proved too much for him. He married too late (and a white woman, besides), and died early and miserably.

In 1849 the building was altered back into a menagerie by the June & Titus party, but, proving a failure after two years' experiment, it was transferred again into a circus, and occupied one season by Seth B. Howe's company. Nov. 1, 1852, the circus troupes of Richard Sands & Co., and John J. Nathans & Co., commenced, with John J. Nathans, Richard Sands, Masters M. and J. Sands, Antonio ("Tony") Pastor, Wm. Kingcade, W. J. Smith, William Pastor, Philo Nathans, B. Huntington, J. Hankins, Sam Lathrop, and John Lovell, clowns.

Richard Sands was announced, Dec. 6, 1852, to perform his antipodeal experiment, "walking across the polished surface of an inverted platform, with feet up and head down, at an elevation of twenty-five feet from the ground." It was stated that Mr. Sands was the only performer that had ever successfully demonstrated the newly discovered philosophical principle by which the laws of gravitation could be suspended. Mr. Sands, however, was not the first person to perform the ceiling walking feat, as had been frequently stated, for I find that it was done at this theatre Feb. 16, 1852, by Prof. John McCormick, announced as "The Great Philosophical Antipodean Pedestrian from Ohio, the successful inventor of the only antipodean apparatus ever completed." The management announced that the experiment had never been made by any other man, and *The New York Herald* of Feb. 18 said: "Prof. McCormick performed the truly astonishing feat of walking head downwards on the ceiling of the Amphitheatre again last evening." Jan. 23, 1853, Mons. La Thorne opened in his cannon-ball performance. Among the other acts were Master Jesse Sands (trick equestrian), Emma Nathans, Master Frank Pastor, in his back and forward equestrian somersault act; C. Fisher, on the flying cord; Sam Lathrop and Hiram Day, clowns; John J. Nathans, equestrian manager; B. Huntington, ring-master; L. Lipman, in a changeable act; Frank Pastor, revolving globe act; Charley Sherwood, Indian act; and a comic ballet called "A Shoemaker's Shop in an Uproar." In this latter Tony Pastor played a comic lover. Feb. 28, William F. Walleth, the clown, appeared. Mme. Tourniaire, the equestrienne, with her stud of horses, opened March 11. Dan Emmet, the old time minstrel performer, appeared April 5, for one week, in his selection of new songs. Charles Sherwood, the original "Pete Jenkins," began. The season terminated April 16, but the

house kept open one week longer for benefits. On April 19, John J. Nathans opened in his equestrian act of carrying Master Philo Nathans. The house was reopened April 25, under the management of Henry P. Madigan and Den W. Stone, with equestrian performances by Rose Madigan, Hiram Franklin, Den Stone, and W. B. Carroll. The clowns were Ben Jennings and Alex Rockwell; John Shay, equestrian director. May 5, Levi J. North commenced with his trained horse, Tammany. On May 23, Donna Margueretta, with her horses, Juliette and Coquette, commenced, as did Henry Whitney and his troupe of trick horses, and W. J. Smith, in his act on two horses.

Nov. 7, 1853, this house was opened with Mme. Franconi (her first appearance in America), Mons. Chiarini, John J. Nathans, Emma Nathans, Master Philo Nathans, and Sam Lathrop (clown). During the summer of 1854 the house was leased, rebuilt, and opened as the Stadt Theatre by Seigrist and Otto Hoym. As the Stadt Theatre, the old Bowery Amphitheatre was opened Oct. 20, with Rossini's opera (in German) of "Der Barbier von Sevilla." Mueller as Figaro; Vineke, Bassilio; Quint, Count Almaviva; Oehrlein, Dr. Bartolo; and Signora Martini D'Ormy as Rosene. A benefit was given Nov. 18 for the sufferers of the stranded ship New Era. "Wild Oats" was performed in German. July 5, 1858, a combination of talent from the Ravel family was secured for one performance. The artists were Lina Windel, M. Collet, A. Lehman, Angelo and Mme. Chiarini, Sig. Zanfretta, Misses H. and A. Gale, the Denier Bros. (Tony and John), Ben Yates, and M. Alexander.

The A. H. Davenport Dramatic Association gave "Black-Eyed Susan," July 28, with Edwin Adams as William, and Miss L. Watson as Susan. "The Idiot Witness" was also acted with Maggie Nelson as Dame Tugscutt. "Bombastes Furioso" was the afterpiece. J. B. Howe leased the house, and opened it Aug. 2 with an American company, consisting of J. B. Howe, J. H. Allen, Geo. Holland, Charles Warwick, John Herbert, Rachel Denvil, Mrs. H. P. Grattan, Geo. Lingard, Sallie Bishop, Kate Pennoyer, and Kate Bennett. "Wallace," "Wilful Murder," and "Michael Erle" were the opening plays. This was the first appearance on the dramatic stage of George Holland, since he put on burnt cork and appeared with Wood's Minstrels. German operatic performances were commenced April 4, 1859. "Tannhäuser" was given, and Carl Bergman was the conductor. A benefit was given to John Cooper Aug. 9, when Maggie Nelson played Jane Chatterly in "The Widow's Victim." The house was then closed, but reopened Aug. 25, 1860, under the management of Hoym & Hamann. Sunday night's performances were discontinued, in consequence of the new law prohibiting entertainments on that night. During the season Adah Isaacs-Menken appeared as a danseuse. German performances were given by Kril-

ling, Otto Hoym, Meaubert, Fortner, Kleur, Knorr, Manvers, Connheim, Schmidt, Isidor, Lehman, Lotti, Hohfelder, Kleidhorn, Wiethoff, and Klein; Mesdames Pelosi, Smitz-Herwegh, Stiglish, Brun, Schull, Fischer, Becker-Grahn, Berkel, and Carradori; Misses Hoym, Meaubert, Meantirz, Scheller, Theleur, and Johanna Wolf.

For the season of 1861-62 Hoym & Hamann were again the managers. Mme. Marie Scheller, Mme. Becker-Grann, Mme. Von Berkel, Mme. Mertzke, Mme. Fredericke Walter, Anna Klein, Cecillia Fortner, Herren Otto Hoym, Lehmann, Schwann, Niemeyer, Quint, Graff, Fortner, Klein, Knorr, Carl Merbitz, and Lewens formed the company. The important productions were Scribe's "A Glass of Water;" Kruger's "Das Maedchen von Dorfe" (The Village Maid); Kruezer's "Anna Worthmann;" Lorzing's "Czar und Zimmerman," "Peter the Great," "Hamlet," "Der Freischutz," "Der Stumme von Portici," "Zampa," "The Postillion of Longjumeau," "Gloekner von Notre Dame," Toepler's "Der Best Fon," Bendix's "Steifutter," "Der Major," "George Washington," "Der Maschinenbauer," "Der Mozartgeige," "Der Peter Kronau," Schiller's "Kabal und Liebe," Charlotte Birchpfeiffer's "Herinan nee," "Die Jungfrau von Orleans," "Narcisse," "The Son of the Jongleur," "Major Schill," "Fifteen Years of Prison Life," "Die Zwei-Sergeanten," "Adrienne Lecouvreur," "Don Carlos," "Marie Anne," "The Fisherman's Daughter," by Messrs. Stalknecht and Dr. Arming, of this city; "Romeo and Juliet," "Hinko," "Lamm und Loewe," "Night and Morning," "Der Waise von Berlin," Goerner's "Orphan of Berlin," "The Maid of Fanoland," Gutzkow's "Ella Rosa," "Eine Reiche Frau," "Orpheus der Underwelt," first time in New York; "Storenfried," "Uriel Acosta," "Memoirs of Satan," "The Devil and the Tailor," "The Englishman in Paris," "Die Lieder des Musikanter," "The Prisoner's Daughter," "Cato von Eisen," "Down with the Jesuits," "Das Wiehtelmaenchen," and "Cora." The season closed in May, and a series of operatic representations were given, with Mme. Johanna Rosser, from the Ducal Theatre, Darmstadt, as prima donna. The dramatic season closed in June.

D. E. Bandmann appeared during the season of 1862-63 as Hamlet and Shylock. The Ronzani Ballet Troupe opened July 29, 1863. For the season of 1863-64, Otto Hoym continued the manager, and among the principals who appeared were D. E. Bandmann, Herr Fritze, Herr Reiffahrt, Manager Hoym, Louis Knorr, Mme. Methua-Scheller, Becker-Grahn, Steigler-Fuchs, and Miss Meyer. P. L. Jarvis was the next manager, who opened Aug. 2, 1864, with M. B. Pike as stage manager. The company was an American one, and consisted of Joseph E. Nagle, George W. Thompson, S. Bradshaw, Harry Cunningham, Frank Evans, W. Purcells, E. N. Haviland, W. Mitchell, J. Coburn, Geo. France,

Harry Hotto, Mrs. Marie Le Brun, Mrs. E. T. Stetson, Millie Sackett (Mrs. M. B. Pike), Hattie Welby, Davis, Harris, Ransom, and Jennie Fisher. The opening bill was "The Robbers of the Keep," "The Veteran's Daughter" and "Love, Law, and Physic." The season closed Aug. 15, but the house reopened Sept. 3 as a variety theatre, called The Varieties. John F. Poole and Thomas Donnelly became the managers Aug. 19, 1865, with George R. Edeson as stage manager. Kate Pennoyer, in "The French Spy," was the star. The house closed in the second week of October, but was reopened on the 21st of the same month as Montpelier's Opera House, a title which it bore for only a few weeks, the entertainments being, during that time, mixed varieties and dramatic. Nov. 20, 1865, it was reopened as the New National Circus. A. Montpelier was proprietor and manager, and A. Covelli the equestrian director. In six weeks the doors were once more closed. The building was finally converted into an armory.

THE NATIONAL THEATRE

THE playhouse known as the National Theatre was situated at the southwest corner of Leonard and Church Streets. It was opened as the Italian Opera House by a stock company who had purchased the site at a low price, Nov. 18, 1833, with the opera of "La Gazza Ladra" cast as follows:

Fabrizio	Sig. Ferrero	Georgio	Sig. Placci
Gianetto	Sig. Fabj	Gregoire	Sig. Richaud
Fernando	Sig. Porto	Pippo	Maroncelli
Magistrate	Sig. De Rosa	Lucia	Signora Mazozzi
Isaac	Sig. Sapignolli	Ninetta	Clementine Fanti

Rosina Fanti, Louisa Bordagni, and Sig. Ravaglia were also in the company. The admission was \$2 for sofa seats, \$1.50 for the boxes, \$1 for the pit, and 75 cents for the gallery. The arrangement of the house was a novelty to this country. What constituted the *parterre* in other houses was in this divided into three parts. The one (parquet) facing the orchestra was occupied by those who study comfort, and not to be annoyed by the close proximity of the instruments. This retreat communicated with the first tier of boxes. The pit was spacious and accommodating. Projecting from the front boxes was a circle, or amphitheatre. On each side of the pit were the windows of the *baignoires*, or private boxes, for the *dilletanti*. The stage was very large, and afforded every facility for grand spectacles; the dome was magnificent beyond description. The building cost \$110,000, the ground lot costing, besides, \$65,000.

Being situated in an inconvenient and poor neighborhood, the

National Theatre was never a popular resort, and its fortunes were uniformly disastrous, except with Italian opera. The first season continued, with several interruptions, until July 21, 1834, the performances being entirely of Italian opera. It held, at the prices charged, \$1,400. Sig. Rivafinoli was the manager, and Sig. Maroncelli, the Italian patriot, was the leader. Among the operas produced were Rossini's "*Barbiere di Siviglia*," Nov. 25; "*Donna del Lago*," Nov. 28; Cimarosa's "*Il Matrimonio Segreto*," Jan. 4, 1834; Pacini's "*Gli Arabi Nelle Gallie*," Jan. 20; Rossini's "*Mathilde di Shabran e Coradino*," Feb. 19; and "*La Cenerentola*," March 1. The season was advertised for forty nights, but the large audiences encouraged the management, and twenty-eight extra nights were added. A supplemental season followed, beginning Nov. 10, 1834.

A cessation of the season occurred Dec. 23, and, being afterwards resumed, continued until May 15, 1835, without any memorable event occurring, save the appearance of Julia Wheatley in the opera of "*Edwardo and Christina*," this being, I believe, the first attempt of an American lady to sing in Italian opera. The house was crowded at each performance, and the association expected large returns. Alas for human hopes! The house had been liberally "papered," and when the accounts were balanced the gentlemen who had so freely paid down their money found that their profits were nil, and that they had to produce even more cash to meet deficiencies. It was a success socially, brilliant — quite overpowering indeed; musically, moderate, and not in any way overpowering. The contralto had made the chief success. She was a very pretty woman, with a lovely figure and a delicious voice. She was known and much esteemed as a teacher of music for many years afterward in New York. She was the wife of Piero Maroncelli, the friend and fellow-prisoner of Silvio Pellico, and her husband taught Italian and music in many of the old New York families. At the conclusion of the season, the theatre was leased by Henry Willard and Thomas Flynn, who opened it as the National Theatre, Aug. 29, 1836 (an address by Jonas B. Phillips being spoken by Mrs. Thomas Flynn), with "*The Merchant of Venice*": Shylock, Junius B. Booth; Bassanio, Andrew Pickering; Lorenzo, Plumer (who afterwards became a negro minstrel); Launcelot, Thomas Placide; Portia, Mrs. Flynn; Nerissa, Clara Woodhull; Jessica, Mrs. Conduit. The afterpiece was "*The Man With the Carpet Bag*," in which, as Grimes and Wrangle, William Mitchell and Charles S. Howard (who became the brother-in-law of Mrs. John Hoey) respectively made their first appearances in America.

Charles Saint Thomas Burke made his first appearance in New York at this house, Sept. 3, 1836, when, in his fifteenth year, he acted the Prince of Wales in "*Richard III.*" The elder Booth acted Gloster. Later in the season Burke was seen as Prince John,

in "Henry IV.," and as Irus, in "Ion." Long before this his mother (Cornelia Frances Thomas) had married Joseph Jefferson (the third). Burke went West with his parents, and was not seen in New York again until July 19, 1847, when he acted Ebenezer Calf in "Ole Bull" and Diggory in "The Spectre Bridegroom." The summer of 1848 he was at the National (Purdy's), with Chanfrau as acting manager. He appeared at Burton's Chambers Street Theatre in the spring of 1849, as Billy Bowbell in "The Illustrious Stranger," but he became so great a favorite that Burton grew jealous, and dismissed him, and also succeeded in using his influence in keeping him out of the Broadway theatres, — so much so that Burke could never get an engagement in a west side theatre, but continued in the Bowery. His last appearance on the stage was Feb. 11, 1854, at the Chestnut Street Theatre, Philadelphia, as Ichabod Crane in "Murrell, the Land Pirate." His first wife was Margaret Murcoyne, who died in 1849. His second was Mrs. Sutherland. She was the mother of Ione Sutherland, who adopted her step-father's name and became Ione Burke. Charles Burke died in Leonard Street, New York, Nov. 10, 1854, in the thirty-third year of his age, of consumption, and was buried in the grave with his mother, in Ronaldson's Cemetery, Philadelphia. He was a fine mimic, had a merry eye, a sweet voice, was a superb dancer, had a pug nose, played the fiddle "like an angel," and had, probably, the thinnest pair of legs that ever went on the stage. Burke was Joseph Jefferson's half-brother, and Jefferson has been heard to say: "We get as near Burke as we can, and he who gets nearest succeeds best." Burke was excellent as Rip Van Winkle. The lines: "Are we so soon forgot when we are gone?" belong to Burke, not to Boucicault. Burke was not the original representative of Solon Shingle in "The People's Lawyer," as has been often said, but he was the first man to make anything of note out of the character. George G. Spear, who died at the Forrest Home, was the original Solon. Burke was the original Caleb Plummer in "The Cricket on the Hearth." Burke gave Jefferson the play of "Rip Van Winkle," and begged of him not to drink or gamble.

— Lydia A. Phillips made her last appearance in New York at this theatre, Oct. 1, 1836, as Lady Macbeth. She married Edward Salisbury (Dec. 20, 1836), a gentleman of New Orleans, La., and left the stage, but only for a few years, as she resumed her profession in Europe. She was a favorite London actress at the Drury Lane Theatre. She first visited this country shortly after Fanny Kemble's great success. Mme. Celeste produced the ballet of "The Maid of Cashmere, or Le Dieu et la Bayadere" here, for the first time in America, Oct. 3, 1836. It took the town by storm, and crowded the theatre for several weeks. Mme. Celeste took a benefit Oct. 17, and presented "Wept of the Wish-ton-Wish." Nov. 15, 1836, a benefit was

given to Thomas Hamblin, when "Henry IV." was produced, with this cast : Hotspur, T. Hamblin; Falstaff, J. H. Hackett; Prince of Wales, G. H. Barrett; Poins, Thos. Flynn; The Carriers, Mitchell and Placide; and Lady Percy, Josephine Clifton. After the play Charlotte Cushman sang "The Sea," followed by the interlude of "Twelve Weeks after Marriage," with Downton as Old Drugget, G. H. Barrett as Sir Charles Rackett, and Mrs. G. H. Barrett as Lady Rackett. Thos. Flynn delivered an address written for the occasion by Jas. Nack, a deaf and dumb man. This was followed by the farce of "The Irish Tutor," Tyrone Power as Dr. O'Toole; and the evening's performance concluded with "The Wept of the Wish-ton-Wish," Mme. Celeste as Nahramattah. The price of tickets was two dollars each, admitting the bearer to all parts of the house, and the receipts were upwards of three thousand dollars. "La Tentation" was first played here Oct. 26.

This theatre was sold at auction in November, 1836, for \$75,000, and purchased by Mr. Maurant, a merchant of this city, and James H. Hackett, and they leased it to James W. Wallack. Mr. Hackett had a private box therein, to which he gave the Bonapartes a standing invitation, of which privilege they almost nightly availed themselves. Gabriel Ravel took a benefit Dec. 17; Celeste commenced Dec. 19, in "Maid of Cashmere;" Wm. R. Blake began an engagement, Dec. 22; Celeste, for her benefit, Dec. 24, appeared in "The Devil's Daughter," and in "The French Spy;" John R. Scott came here January 4, 1837, in "Virginus;" Jan. 5, as Bertulpe in "The Rother of Bruges;" Jan. 6, as St. Pierre in "The Wife;" Jan. 7, Shylock; Jan. 11, "Damon;" and, Jan. 12, "Rob Roy." Pickering appeared as Richard, Jan. 13; J. W. Wallack, Jr., came Jan. 20, as Corporal, in "My Husband's Ghost;" Jan. 26, the opera "The Pirate Boy" was sung with Miss Watson as Francesco; Feb. 6, Scott was seen in a melo-dramatic play called "The Star Spangled Banner;" Feb. 17, Scott appeared as "Walder, the Avenger;" March 1, the spectacular play, "Lalla Rookh" was offered, and the season closed March 6, 1837, when Willard & Flynn retired from the management.

The theatre reopened March 20, with J. H. Hackett in "Rip Van Winkle;" the spectacular play "St. George and the Dragon" was given March 29; Hackett appeared as Falstaff, April 17; and as "Paul Pry," April 18; Charlotte Cushman was seen as the Count in "Devil's Bridge," and Tom Tug in "The Waterman," April 27, when the season closed. It reopened May 8, 1837, with "Macbeth," Walton as the Thane, Charlotte Cushman as Lady Macbeth; James Wallack acted Rolla, and Charlotte Cushman, Elvira, in "Pizarro," May 9; May 11, Cushman was seen as Romeo; Wallack as Hamlet, to Cushman's Queen, May 12; Cushman as Meg Merrilies in "Guy Mannering," May 17; she did Alicia in "Jane Shore," May 18; John R. Scott appeared May 23, as Brutus in "Brutus or the Fall of Tar-

quin," to Cushman's Tullia. The season closed May 24, with a benefit to Hackett; Mrs. Sharpe played Kate O'Brien in "Perfection," being her first appearance since her return from Europe.

J. W. Wallack began his next season Sept. 4, 1837, with "The Rivals" and "The Day after the Wedding," and with the following company: Miss Turpin (first appearance in America), Miss Ayres (first appearance in this city), Miss Kemble, Emma Wheatley, Mesdames Rogers, Carter, Hautonville, Everard, McGuinn, Miss Berrel, Melville Coffin, Wm. Vandenhoff (first appearance in America), J. H. Hackett, Henry Horncastle (first appearance in America), Gann, James S. Browne (first appearance in America), Abbott, W. H. Williams, J. W. Wallack, Jr., Woodhull, Baldock, Ben De Bar, Gilbert, Percival, Caines, Hatton, Jones, and Henry Wallack, stage manager. Vandenhoff appeared Sept. 11, as Coriolanus; Sept. 15, Macbeth; Sept. 18, Cato. Henry Wallack was seen Sept. 19, as Rob Roy; Sept. 20, as Shylock; Sept. 21, Vandenhoff played Othello to Wallack's Iago; Sept. 23, "The Comedy of Errors" was given with Barnes and Hackett as the Two Dromios; Sept. 25, "Julius Cæsar," Vandenhoff as Brutus, Henry Wallack as Cassius; Ben De Bar played Damon to W. H. Williams' Pythias in the farce of "Damon and Pythias." After one season here Mr. De Bar returned to New Orleans. T. D. Rice was seen Oct. 17, as Ginger Blue in "The Dance."

Mrs. William Sefton (Ann Duff Waring, afterwards Mrs. J. W. Wallack, Jr.) joined the company Oct. 24, 1837, making her first appearance as Emilia to Wallack's Othello, and also as Tilburina in "The Critic." Vandenhoff acted King Lear, Oct. 25, and, for the first time in America, Virginius, Oct. 27. Oct. 31, Wm. E. Burton first appeared in this city as Guy Goodluck in "John Jones," for Samuel Woodhull's benefit. On Dec. 4, the "Two Figaros" (first time in America) was given. Mlle. Augusta appeared Dec. 12, in "La Bayadere;" Dec. 22, Sarah Hildreth made her début as Beatrice to Wallack's Benedict in "Much Ado About Nothing." She was shortly afterwards married to Ben Butler, known later as Gen. B. F. Butler. Arthur B. Salmon acted Shylock, Dec. 29.

Miss Missouri made her first appearance on the stage at this house in April, 1838, as Alice in "Ernest Maltravers." Her full name was Louisa Missouri Miller, and she was a sister of Josephine Clifton. The stain of her parentage was not known for years, but when it transpired, the transgressions of the mother were visited with cruel promptitude and emphasis upon an innocent child. She had been placed in the family of Thos. Hamblin. There was great excitement about the house after she died (in New York, June 16, 1838), and an inquest resulted in a verdict that she came to her death by inflammation of the brain, caused by great mental excitement, induced jointly by the violent conduct of her mother, and the publication of abusive articles in a scurrilous sheet called *The Polyanthus*.

Sept. 3, 1838, Edwin Forrest began an engagement in "Damon and Pythias." Mr. Forbes was engaged for Pythias, and the rest of the cast was: Matthews as Dionysius; Rogers, Damocles; Russell, Lucullus; Miss Monier, Calanthe; Mrs. Sefton, Hermion; and Mrs. Cantor as Aria. Mr. Barrett also appeared the same night as Jeremy Diddler in "Raising the Wind." On Sept. 4, Forrest acted Claude Melnotte; Sept. 5, Othello to the Cassio of Barrett, Iago of Forbes, Desdemona of Miss Monier, and Emilia of Mrs. Sefton; Sept. 7, "Macbeth," Mrs. Sefton as Lady Macbeth; Sept. 8, "Virginus," Mrs. Barrett as Virginia; Sept. 10, 12, 14, "Metamora," J. W. Wallack, Jr., as Fitz Arnold; Sept. 11, "King Lear," Mr. Oxley (his first appearance at this theatre) as Edgar; Sept. 13, "Hamlet," Oxley as the Ghost; Sept. 15, 17, "Gladiator," Forrest as Spartacus, Oxley as Phasarius; Sept. 18, "Damon and Pythias," Oxley as Pythias. Sig. De Begnis made his first appearance in America on the same evening, singing Figaro in "Il Barbiere di Siviglia;" Joseph Duggen made his American début. On Sept. 19, Forrest acted "William Tell," and the opera bouffe, "Il Fanatico Per La Musica" was given for the first time in this country, with Sig. De Begnis as Don Febeo. Mr. Lambert made his American début Sept. 18, as Griffin Hoff in the farce, "Shocking Events;" Sept. 20, Forrest as Brutus, in "Brutus, or the Fall of Tarquin," Jamison (first appearance at this theatre) as Sextus Tarquin, Rachel Cantor as Lavinia, Mrs. Baldock as Vestal, and Mrs. Russell, Priestess; Sept. 21, Forrest acted Claude Melnotte, Mrs. Barrett, Pauline, and Mrs. Rivers (her first appearance in America), the Widow Melnotte. Forrest closed Sept. 22, with "The Gladiator," for the benefit of Sig. De Begnis. James W. Wallack began an engagement Sept. 24, as Rolla in "Pizarro," Mrs. Sefton acting Elvira; Sept. 25, Wallack acted Massaroni in "The Brigand;" Sept. 26, "Macbeth" was given for Wallack's last appearance. On Sept. 27, Mme. Celeste appeared in "St. Mary's Eve" (first time in America), in which she performed Madeline, a speaking character, in French and English, and in the first act executed a dance. After the drama, Celeste danced "La Cachuca." This was followed by "Shocking Events," after which Celeste danced "LaChatte." J. R. Planche's drama, "The Child of the Wreck," had its first American representation Oct. 1.

Edmon Sheppard Conner made his first appearance here Oct. 18, 1838, in "Luke the Laborer." He was born at nine o'clock on the ninth day of the ninth month of the ninth year of the nineteenth century. He went on the stage at the age of five, acting Laperouse in the play of that name. He made his début as a full fledged professional March 23, 1829, as Young Norval in "Douglas," at the Walnut Street Theatre, Philadelphia. His first wife was Mrs. Amanda Maria Sorber, widow of Dr. Sorber of this city, who died a few years after his marriage. He next married Charlotte Mary

Sanford Barnes (daughter of John and Mary Barnes), Dec. 29, 1847. She died in this city, April 14, 1863. During the season of 1833-34, he first appeared at the old Bowery Theatre as Scamper in "A Promissory Note." After an absence from the stage of fourteen years, Mr. Conner emerged from retirement and gave readings at the Academy of Music, Philadelphia, April 11, 1874. He played a brief engagement at Wood's Museum, Philadelphia, Nov. 16, 1874. After an absence from Albany, N. Y., of several years, he reappeared at the Opera House, March 15, 1875, opening in "Richelieu;" March 19, for the first time in his life, he acted Falstaff in "The Merry Wives of Windsor." April 5, 1880, he appeared at Wood's Museum, Philadelphia, as Richelieu, which he repeated April 6, and afternoon and evening of April 7; he acted Damon, April 8, 9; the following week he played Falstaff, in "Henry IV.," April 12, 13, 14; and Dr. Pangloss, in "The Heir at Law," April 15, 16, 17. His last appearance on the stage was at the Opera House, Paterson, N. J., in the spring of 1885, when he played "Richelieu" for the 1113th time. He then informed me that he had never witnessed a performance of this play. He was the first actor to play Mantilini in "Nicholas Nickleby," Angelo in "Tortosa," and was the originator of several other characters. He was the second person to act Bloody Nathan in "The Jibenañosay," Joseph Proctor being the first. He had a house at Wortendyke, a few miles from Paterson, N. J., where he resided for several years. He died at Rutherford, N. J., Dec. 15, 1891, in the ninety-second year of his age. To the last he was full of merry tales and happy reminiscence. His pleasant and genial ways recalled "the past, the gilded past," indeed. Edwin Booth was for years Mr. Conner's best friend. Not long before his death, the tragedian paid off a \$1,000 mortgage on the actor's old home at Paterson, N. J. His funeral was at the Little Church Around the Corner, this city, morning of Dec. 18. The pallbearers were Edwin Booth, J. H. Stoddart, Charles Foster, Harry Watkins, C. Leslie Allen, J. H. McGonigle, F. F. Mackay, Frederick Chippendale, Alex. Fisher, Charles Wheatleigh, Frank Mayo, John Matthews, J. H. Hagan, and N. C. Forrester. The interment was in the family plot at Evergreen Cemetery.

"The Child of the Wreck" was presented Oct. 1 for the first time in America, and with this cast:

Maurice	Celeste	Frantz	W. H. Williams
Hartman	Matthews	Christopher	Baldock
Albert	J. W. Wallack, Jr.	Karl	Everard
Greindel	Lambert	Sophie	Miss Ayres
Mad. Tremens	Mrs. Russell		

In the course of the drama Celeste gave her exquisite pantomimic delineation of the storm, the wreck, the beach, and the grave, after which James Browne acted Jeremy Diddler in "Raising the Wind."

This was followed by the National Polish Dance of Liberty, for the first time in America, by Celeste. It was entitled "La Cracovienne." "St. Mary's Eve" was the afterpiece. The burletta "Bombastes Furioso" was given Oct. 3, with Browne as Bombastes. "The Child of the Wreck" was played all the week, and the farce of "The Boarder" Oct. 6. For Celeste's benefit, Oct. 8, the American traditional drama, "The Indian Girl, or a Story of New England," by Bernard, was done with Celeste as Naramattah. "Suzanne, or the Force of Love," was also acted, for the first time in America, with Celeste as Suzanne. "The Indian Girl" was founded on Celeste's favorite piece, "The Wept of Wish-ton-Wish," and was entirely re-written for the Drury Lane theatre, London, by W. B. Bernard. To Celeste belongs the credit of having first introduced on the British stage an American drama written by an American. On Oct. 10, Celeste gave "St. Mary's Eve" and "The French Spy." In the latter she executed, for the first time here, the wild Arab dance and the last Parisian quadrille. She took a benefit Oct. 12, when, in addition to acting in "St. Mary's Eve" and "The French Spy," she addressed the audience. This was her last appearance, as the theatre was closed Oct. 13 for a rehearsal of "Amilie, or the Love Test," which was presented here Oct. 15 with this cast:

Gen. Count der Teimer	Edward Seguin	Gervaise	W. H. Williams
Jose Speckbacher	Wilson	Jean Piednoir	Blakely
Anderl Brenner	Horncastle	Paul Pesta	Andrews
Michael	Ames	Hans Meyer	Duggan
Wilhelm	Percival	Courier	Stuart
Amilie	Miss Shirreff	Lelia	Mrs. W. Penson
Barbet	Mrs. Cantor		

Horncastle returned to England, and was attached to the Princess' Theatre, London, for some time. He retired from the stage, and was, at the time of his death, an annuitant of the General Theatrical Fund. He was a musician, actor, author, and composer. He died at Worcestershire, England, May 6, 1869.

Arthur Edward Sheldon Seguin was born in London, April 7, 1809. One of his greatest successes was in Adam's "Postilion of Longumeau." He died Dec. 13, 1852. Probably no one in this country had done so much towards diffusing a love of music, and an appreciation of the opera, as Mr. Seguin. In this he was greatly aided by his wife, whose maiden name was Ann Child, and to whom he was married June 14, 1832. Oct. 16 Mrs. Hardwick made her American debut, acting Little Pickle in the farce, "The Spoiled Child," and in which she sang "Since Then, I'm Doom'd," "I Am a Brisk and Sprightly Lad," and "Poll-Dang-It, How D'ye Do?" She also danced the sailor's hornpipe. For twelve nights was the house crowded to see "Amilie." The dancers, Josephine Stephan, Mme. Hazard, Mons. P. H. Hazard, Rosalie and Sophia Mallet, with a

corps de ballet from Europe, made their American début Oct. 29. "The Maid of Croissey," with Browne as Austerlitz, and the farce of "The Boarder" were also played the same night. Browne acted Rover in "Wild Oats" Nov. 3. "The Wild Girl, or the Unknown of Ardennes," was given Nov. 5, with P. H. Hazard as Gabriel, and Josephine Stephan as Lilia. Browne played Gregory Grizzle in "My Young Wife and Old Umbrella." He took a benefit Nov. 8, acting Ros-trum in "Secrets Worth Knowing," and Jack Phantom in "Frightened to Death." Between the plays Mr. Jamison gave imitations of Thomas Hamblin as Hamlet, Hilson as Adam Brock, Charles Kean as Sir Edward Mortimer, T. D. Rice as Bone Squash, Vandenhoff as Virginius, J. B. Booth as Sir Giles Overreach, Geo. Jones as Fazio, and Forrest as Spartacus. James Browne's last appearance here occurred Nov. 10, as Jack Phantom. His first appearance in America was at this theatre as Bob Acres in "The Rivals."

Edwin Forrest began an engagement Nov. 12, as Spartacus in "The Gladiator;" Nov. 13, he appeared as Claude Melnotte; Nov. 14, *Metamora*; Nov. 15, Virginius; Nov. 16, Spartacus, and on the same night the farce, "Modern Antiques," was played. For his farewell and benefit Nov. 17, Forrest acted "Metamora," and Carwin in "Therese, or the Orphan of Geneva." Mme. Celeste reappeared Nov. 19, in "The Wizard Skiff" and "St. Mary's Eve," and danced (for the first time in America) Taglioni's favorite *pas* from "La Tentation;" Nov. 20, "The Child of the Wreck;" Nov. 22, for the first time on any stage, Sterling Coyne's American historical drama, "The Star of the Forest, or Virginia in the Olden Time," with Celeste as Wyandotté, the Indian Queen. For the benefit of Celeste, Nov. 26, "The Mother, or the Gypsy's Revenge," was first acted in this city, with Celeste in the speaking character of the Mother; and the ballet of "The Maid of Cashmere, or Le Dieu et La Bayadere," with Celeste as Zelica, was presented Nov. 29. For her farewell and benefit, Dec. 1, she played in "St Mary's Eve" and "The Maid from Cashmere," and danced a *pas seul*, a shawl dance, chorus dance, palanquin dance, and, with Miss Bell, "La Bayadere." The opera of "Amilie" was revived Dec. 3, with Miss Shirreff, Wilson, and Seguin in the cast. "Fra Diavolo, or the Inn of Terracina," was sung, for the first time at this theatre, Dec. 5, cast as follows: Fra Diavolo, Wilson; Lord Allcash, Latham (his first appearance); Giacomo, Seguin; Lorenzo, Horncastle; Matteo, Blakely; Lady Allcash, Mrs. Sefton; Zerlina, Miss Shirreff; Beppo, Percival. On Dec. 10 "La Somnambula" was sung with Wilson as Elvino, Seguin as Count Rodolpho, Miss Shirreff as Amina.

"Naval Engagements" was acted for the first time in America at this house, Oct. 19, 1838, with Mrs. Hardwick as Mrs. Mortimer, James Browne as Lieut. Kingston, Mrs. William Sefton as Mrs. Pontifex, and Blakely as Short. For his benefit, Dec. 19, Wilson appeared

as James V. in "Cramond Brig, or the Gudeman of Ballengiech." Miss Shirreff acted Marian Howison. "Annette, or the Fruit of Crime," was played Dec. 22. Celeste appeared Dec. 24 in "The Child of the Wreck" and "St. Mary's Eve," for the benefit of Mitchell, the stage manager. On Dec. 25 "The Falls of Clyde;" the farce "Uncle John;" and the pantomime "Don Juan, or the Spectre on Horseback" made up the bill. "More Secrets than One, or Man and Wife;" a monologue was given by Mrs. Sefton, and "The Spitfire" was acted for Lambert's benefit, Dec. 27. For W. H. Williams' benefit, Dec. 28, "Love's Frailties" was done for the first time here, with Williams as Lubin. Andrew Jackson Allen, announced on the bills as "the oldest native actor living," had a benefit Dec. 29, when he played Abœline in the drama of that name, and Sylvester Daggerwood, with imitations of Hallam, Hodgkinson, Bernard, Cook, Twaits, Harwood, Cooper, Kean, and Macready; he also appeared as Scaramouch in "Don Juan."

Thomas Hamblin began an engagement Dec. 31, as Hamlet. Jan. 1, 1839, "Master" Burke made his first appearance at this theatre, as Terry O'Rourke in "The Irish Tutor." Mlle. Stephan did the shawl dance from "La Bayadere," and a *pas de deux* with Mlle. Eliza. On Jan. 2 Hamblin acted Macbeth, with Latham as Hecate, and Mrs. Sefton as Lady Macbeth; Jan. 4, Hamblin as Hamlet; Jan. 7, Hamblin as Arbaces, in "The Last Days of Pompeii;" Jan. 10 Master Burke played as Sir Patrick O'Plenipo in "The Irish Ambassador," Terry O'Rourke in "The Irish Tutor," and for the first time at this theatre appeared in "Old Heads on Young Shoulders, or the House in the Forest." In the latter play he sustained five characters. On Jan. 11, for his benefit, Hamblin acted Octavian in "The Mountaineers," and Arbaces in "The Last Days of Pompeii." Celeste reappeared Jan. 14, as Anglae, in the fairy spectacle "The Spirit of Air," for the first time here; Jan. 21, "The Wept of Wish-ton-wish." Mr. Hamblin reappeared Jan. 22, as Arbaces; Jan. 25 "Nicholas Nickleby" was given for the first time, just five days before its production at the Park Theatre. This was the cast:

Smike	Mrs. Sefton	Miss Squeers	Mrs. Penson
Ralph Nickleby	Blakely	Mrs. Nickleby	Mrs. Stickney
Newman Noggs	Lambert	Kate Nickleby	Miss Monier
Nicholas	J. W. Wallack, Jr.	Mad. Mantilini	Mrs. Rogers
Mantilini	Conner	Miss Knagg	Mrs. Cantor
Squeers	Mitchell	Miss Price	Miss Ayres
Lealey	Percival	Mrs. Squeers	Mrs. Russell
Browdie	W. H. Williams	Miss Jones	Mrs. Baldock
Guard	Baldock		

"Norman Leslie" was presented for the first time here Jan. 27, with Hamblin in the title part. Wm. E. Burton began an engagement Feb. 4, as Billy Lackaday in "Sweethearts and Wives," and

Guy Goodluck in "John Jones, or the Most Unfortunate Man in the World;" Feb. 5 he acted Sudden in "Breach of Promise," and Toby Tramp in "The Mummy;" Feb. 6, Samuel Coddle in "Married Life," and Tobias Shortcut in "The Spitfire;" Feb. 7, Billy Lackaday, Guy Goodluck, and Tobias Shortcut; Feb. 8, Tom Tape in "Englishman in India," and Mr. Sudden; for his last appearance he played Old Revel in "Begone, Dull Care, or a School for Grown Children," and Toby Tramp. Mrs. Seguin made her first appearance in America Feb. 11, as Rosina in "The Barber of Seville" with this cast:

Figaro	Sig. De Begnis	Rosina	Mrs. Seguin
Basilio	Latham	Bartolo	Mr. Seguin
Fiorello	Andrews	Almaviva	Horncastle
Notary	Everard	Bertha	Mrs. Penson

Mrs. Seguin's greatest success was as Arline in "The Bohemian Girl," with Mr. Seguin as Devilshoof, on its original production in this country, at the old Park theatre in 1844. The opera was beautifully mounted, and the ballet, in the first scene, since generally omitted, was made specially attractive. It met with extraordinary success, not only in New York, but throughout the country. She sang Arline more than 1000 times. Mr. and Mrs. Seguin were the first to produce Rossini's "Stabat Mater" in America, at St. Peter's Church, in Barclay Street, Oct. 9, 1842. In 1852 Edward Seguin died, whereupon Mrs. Seguin left the stage, took up her residence in this city, and for many years taught singing. She died in New York Aug. 24, 1888. Mrs. Seguin had a large family. Her son Edward, who was a singer of repute, and husband of the contralto, Zelda Harrison Seguin, died in Rochester in 1879, while travelling with the Emma Abbott Opera Company. One of her daughters, Julia, was lost in the great Chicago fire. Mrs. Seguin possessed a soprano voice, light, but very sweet, and almost faultless in its execution. She had the distinction of singing with her husband at the coronation of Queen Victoria. This lady's will was admitted to probate Sept. 13, 1888. It was executed on Oct. 13, 1879. The estate left was worth about \$150,000, and it was distributed mainly between her daughter, Maria C. Seguin, Mrs. Zelda Seguin, widow of her late son, Edward S. C. Seguin, and her grandson, Edward S. R. Seguin. She left to her executors in trust for her daughter \$50,000, in addition to making her the sole residuary legatee of her estate. To her grandson, Edward S. R. Seguin, she left the income of \$30,000, and to Zelda Seguin the income of \$20,000, unless she remarried, in which case the fund became a part of the residuary estate.

"Conrad and Medora, or the Pacha's Bridal," was presented for the first time in America Feb. 28, 1839, with this cast:

Conrad	Wilson	Zelica	Miss Thornton
Epaminondas	Latham	The Pacha	Seguin
Medora	Miss Shirreff	Gulnare	Mrs. Bailey
Zoe	Mrs. Sefton	Anselmo	Percival
Omrod	W. H. Williams		

"Rob Roy" was given March 4, with Wilson as Rob Roy, and Mrs. Bailey as Diana Vernon. Mrs. Seguin appeared March 5 in "Cinderella," with this cast:

Prince Felix	Wilson	Dandini	Seguin
Alidora	Andrews	Baron Pompolino	Latham
Pedro	W. H. Williams	Page	Mary Taylor
Cinderella	Mrs. Seguin	Thisbe	Mrs. Stickney
Clorinda	Mrs. Sefton	Fairy Queen	Miss Thornton
First Fairy	Mrs. Rachel Cantor		

Miss Thornton was a pupil of Mr. Horncastle, and this was her début. On March 9 Mayer's comic opera, "Il Fanatico per la Musica," was sung with this cast: Don Febeo, Sig. de Begnis; Biscroma, Seguin; Carluccio, Latham; Aristeo, Mrs. Seguin. "Lafitte, the Pirate of the Gulf," was presented March 11; March 15, "Love in a Village," with Wilson as Hawthorn, Miss Shirreff as Rosette, and Mrs. Bailey as Lucinda. During the opera Miss Shirreff sang "Meet Me in the Willow Glen," "With Rapture Dwelling," and the duet "Love Like a Shadow Flies," with Wilson. Mrs. Bailey sang "Say, My Heart, Why Wildly Beating?" "Even as the Sun," and with Andrews the duet "Ah! Deign a kind Reply." "Guy Mannering" was given March 16, with Wilson as Henry Bertram, Seguin as Gabriel, Miss Shirreff as Lucy Bertram, and Mrs. Bailey as Julia Mannering. "The Marriage of Figaro" was sung March 19, with Wilson as Count Almaviva, Mrs. Bailey as Cherubino, Seguin as Figaro, Mrs. Seguin as Countess Almaviva, and Miss Shirreff as Suzanna. For Wm. Marshall's benefit, March 25, "The Marriage of Figaro;" an instrumental concert by Master St. Luke, a youthful Paganini, in which he performed Paganini's last polacca, with a solo on one string; and the farce of "The Poor Soldier," with Wm. Mitchell as Darby, formed the bill. "Clari, or the Maid of Milan," was presented March 20, Miss Shirreff appearing in the title rôle, and Wilson as Jocosia.

"Nick of the Woods," written expressly for this theatre, was produced April 1 with this cast:

Col. Bruce	Lambert	Richard Braxly	Matthews
Ralph Stackpole	Blakely	Edith	Mrs. Sefton
Nathan Slaughter	E. S. Conner	Tillie Doe	Miss Monier
Roland Forester	J. W. Wallack, Jr.		

Master Diamond made his first appearance in an Ethiopian dance. A benefit for the Fire Department Fund of New York took place April 3, when T. S. Hamblin acted Virginius; E. S. Conner, Icilius; Mrs.

Baldock, the Female Slave; Mrs. Sefton, Servia; and Miss Monier, Virginia. After the play, J. Smith and Master Diamond, Ethiopian performers, appeared. J. W. Wallack, Sr., began an engagement April 8, in "Tortosa, the Usurer." The new domestic drama "Adam Gray" was played for the first time April 15, with Mitchell as Adam Gray the Idiot, Conner as Lawrence Mortimer, and Mrs. Russell as Dame Lyle. On April 16 J. W. Sweeney, banjo player, made his first appearance in this city. The operetta of "No" was also acted, with Mrs. Bailey as Maria, and Horncastle as Frederick. "Tortosa" was seen for the last time April 18, for the benefit of N. P. Willis, author of the play. Manager Wallack took a benefit April 19, when "Amilie" was given, also "Spring and Autumn"; Wallack as Rattle, W. E. Burton as Simon Slack, and Mrs. Russell as Mrs. Rattle.

W. E. Burton returned here Saturday, April 20, as Old Revel in "Begone Dull Care," and Billy Lackaday in "Sweethearts and Wives;" April 22, for the first time at this theatre, "Peter the Great" and "The Dutch Burgomaster," were given, with Burton as Mynheer Van Dunder, Conner as Peter the Great, J. W. Wallack, Jr., as Count de Marville. The farce of "The Mummy" was also given, with Burton as Toby Tramp, and also the farce "John Dibbs, or My Little Adopted;" April 24, for the first time, "My Great Aunt, or Good Husbands Make Good Wives," with Burton as William Faithful, and, also for the first time, "State Secrets," with Burton as Gregory Thimblewell, the bill concluding with "The Waterman." For Mr. Burton's benefit, April 26, "Stage Hall" was given for the first time, Burton as Giles Grizzle; this was followed by a comic song called "Miller's Daughter," by Burton, and the farces, "John Jones" and "X. Y. Z., or the American Manager" (not played in many years), Burton acting in all three pieces. The opera of "The Mountain Sylph" was first sung here April 29, cast thus:

Donald	Wilson	Fiend	Walton
Hela	Seguin	Eolia	Miss Shirreff
Baillie Macwhapple	Blakely	Jessie	Mrs. Bailey
Christie	W. H. Williams	Dame Gourlie	Mrs. Stickney
Hobbie	Baldock	Peasant	Mrs. Baldock
Sandy	Bunner	Etheria	Mary Taylor
Atorath	Rogers		

"The Mountain Sylph" kept the stage for one week, and was followed, May 6, by "Amilie." "The Middy Ashore" had its first performance May 11. The opera of "Cinderella" was presented May 13, with the first appearance here of Mr. Morley, as Baron Pompolino, while Miss Shirreff was the Cinderella, for the first time in New York. The comic opera, "John of Paris" was sung, for the first time here, May 16; the Scottish melodrama "Gilderoy," with Wilson as Jock Muir, and Miss Shirreff as Liliat Logan, was done May 17; Horncastle took a benefit May 22, when was presented a new drama, en-

titled "The Spaniard's Revenge, or the Bridal Day," by Joseph F. Duggan, followed by a concert, in which Mary Taylor sang "Tarry Not, Dearest," "Farewell to the Mountain;" song, by Seguin; ballads by Mrs. Seguin; song by Horncastle; duet by Horncastle and Seguin; and a laughing trio by Mr. and Mrs. Seguin and Horncastle. The comic opera "Brother and Sister" was also given. "The Merchant of Venice" was played May 23, for the benefit of W. H. Williams. Mr. Freer made his second appearance in America, acting Shylock. James Browne (his first appearance since his return from the South) was Gratiano, and Mrs. Bailey Jessica. "Robert Macaire" was also done, with Browne as Macaire, W. H. Williams as Bertrand, and Mrs. Russell as Marie. Mr. Dwyer took a benefit May 30, as Sir John Falstaff in "The Merry Wives of Windsor."

James Browne was the original Robert Macaire in this country. A fine, handsome, jovial, and spirited fellow was Browne in the days of Mitchell's Olympic. He had vitality enough for six men, a big, warm heart, and was one of the most popular men in his day upon the stage. Commanding money in abundance, he spent it like a prince. He rode, he drove, he ate, he drank as one born in the lap of luxurious fortune, scattering his easily gotten means with a lavish profusion that surrounded him with all the butterflies of fashion, and attached to him an army of friends. The women idolized him. The men copied and envied him. The public he magnetized, the managers he enslaved. He was one of the best actors of light and eccentric comedy that ever trod the American stage. He died in this city Nov. 28, 1869. For some years prior to his death, he shut himself up in a room, and remained almost entirely isolated from the world. He grew so corpulent that he could hardly walk, and remained most of the time in bed. The last few years of his life were passed in poverty, relieved only by charitable contributions from members of his profession.

"Der Freischütz" was sung June 19, 1839, with Wilson as Rodolph, Miss Shirreff as Agnes and Mrs. Bailey as Ann. The afterpiece was "Nehemiah Hector, or the Yankee Duellist," with Dr. Valentine in the title rôle, in which he sang "The Last Will and Testament of Old Rosin, the Roarer," "Courtship with Sal Flutter," and "Railroad Adventures." On June 24, Charlotte Mary Sanford Barnes, afterwards wife of Edmon S. Conner, appeared in the title rôle of her own play, called "Octavia Bragaldi, or the Confession." Harrison, his first appearance in ten years, acted Francesca. The afterpiece was "Family Jars, or the Mistaken Fathers," in which Mr. Barnes made his début as Delph. On June 25 "Octavia Bragaldi" was repeated, also "The Comedy of Errors," with Barnes as Dromio of Syracuse, Lambert as Dromio of Ephesus, J. Wallack as Antipholus of Syracuse, and Harrison as Antipholus of Ephesus; June 26, Miss Barnes as Bianca, and Harrison as Fazio in

the play of that name. The season closed June 28, with a benefit to Charlotte Barnes, when she appeared in "Octavia Bragaldi," and in the farce, "Personation," Harrison acting the dual rôle of Lord Henry and M. Laroche. The farce "Sprigs of Laurel" was also acted, with Barnes as Nipperkin.

Edwin Forrest began an engagement and opened the season Aug. 19, 1839, and during his stay "Macbeth," "Damon and Pythias," "Virginus," "The Lady of Lyons," and, for the first time in this city, "Richelieu" were played. Mr. Powell (his first appearance in America), A. J. Neafie, Mr. Jamison, J. W. Wallack, Jr., Walton, Rogers, Andrews, Lambert, Mitchell, Williams, Bunner, Johns, Stuart, Baldock, Barnett, Miss Thornton, Miss Monier, Mrs. Everard, Mrs. Baldock, Mrs. Sefton, Mrs. Coad, Browne, Mrs. Rogers, and Mrs. Russell were in the company. In "Macbeth" Forrest was supported by Powell as Duncan; Neafie, Banquo; and Mrs. Wm. Sefton, Lady Macbeth. During the season "Tortosa" was repeated, and J. W. Wallack personated the hero, this being his first appearance on the stage in many months. Charles Kean was announced to open Sept. 23 as Richard III., but the theatre was destroyed by fire Monday afternoon, Sept. 23, 1839. The blaze was first discovered at 4.30 o'clock, in a private entrance leading under the stage from the main pit entrance, on Leonard Street. The theatre was the joint property of Messrs. Washington, Coster, and Mauran. The fire originated in the gas-room beneath the stage. The gas-man left a lighted candle in there and the gas escaping, and the door being closed, the result was an explosion. James W. Wallack immediately engaged Niblo's Garden, and for a short but unprofitable season gave dramatic performances there, closing Nov. 18. James Browne was engaged, and he opened June 1 as Rover, in "Wild Oats," and as Jeremy Diddler; June 3, as Robert Macaire, preceded by Wallack in "Tortosa." For Blakely's benefit, June 5, the operatic drama, "Rosina," with Mrs. Bailey in the title rôle; the farce "Love Laughs at Locksmiths," and (first time here) "Othello Travestie" were acted. The New York Brass Band appeared in full uniform. Rossini's "La Gazza Ladra, or the Maid of Palaiseau," was sung for the first time here, June 6, with this cast:

Albert	Wilson	Annette	Mrs. Shirreff
Manville	Seguin	Lenoir	Morley
Grand Provost	Jones	Marcel	Horncastle
Isaac	Blakely	Frances	Baldock
Felix	Mrs. Bailey	Claudine	Mrs. Stickney

In October a new house was built, and opened Oct. 12, 1840, under Alexander Wilson's management, with the comedietta "Perfection," a *pas de deux*, and an opera founded on Irving's "Tales of

the Alhambra." Bad times soon brought its first season to a termination, and ended Mr. Wilson's connection with the place. W. E. Burton became the next manager, and opened April 2, 1841, with "The Naiad Queen." F. C. Wemyss was stage manager. Charlotte Cushman played the Queen, and commanded the female warriors. The dramatic company was a powerful one, and "The Naiad Queen" was produced in magnificent style. Burton played Schnapps, and Harry Lewis the Spirit. Mrs. Russell, sister of Mrs. Harry Watkins, made her début as Fluvia, in "The Naiad Queen." Mrs. Russell was divorced in 1847. While playing at Burton's Chambers Street Theatre, in 1849, she was married to John Hoey, and retired from the stage for some time. She re-appeared at Wallack's (Broadway and Broome Street) as leading lady, where she continued until the summer of 1865, when she retired to private life. It was this lady who originated the present extravagant style of costuming, her wardrobe being more gorgeous and expensive than that of any actress who had preceded her. She displayed exquisite taste in the selection of her stage apparel, which was composed of the richest material. It may be remarked here that Mrs. Hoey was not compelled, like other actresses, to live on her salary, but had in Mr. John Hoey a rich and extremely liberal husband. Mrs. Hoey was a most excellent actress. Her peculiar forte lay in rendering that class of characters in which the manners of the modern lady of fashion were required. Yet, as the arch and wayward Beatrice, or the intense and melodramatic Pauline, she also gained the highest praise. In comedy she was perfectly at home. Whoever has been fortunate enough to see her in the enchanting character of Rosalind has beheld a portrayal which, for delicacy, sensibility, and grace, never, perhaps, had its equal. On April 29 F. C. Wemyss appeared as Belmour in "Is He Jealous?" with Charlotte Cushman as Harriet, and Eliza Petrie as Rose. "The Naiad Queen" was withdrawn May 22, in the height of its success, for the purpose of giving "Othello," with J. B. Booth and Miss Clarendon, in the cast. Wilson played Othello; Booth, Iago; Charlotte Cushman, Emilia; and Shaw, Cassio. Scott did not appear as Othello, owing to an "indisposition." At the close of Booth's engagement "The Naiad Queen" was repeated, and continued until "Semiramis, the Daughter of Air," was done, May 24. This was an alteration of a play by Burton. Isherwood painted several scenes. Charlotte Cushman took the city by surprise in a part which, if it had been written for her peculiar style, could not have suited her better. "Love, Law, and Physic" was the afterpiece.

During the season of 1835-36, John B. Gough appeared here under the name of Gilbert. His stage career was a brief one, for he soon afterwards returned to his first trade of book-binding. He reappeared in 1837 as a low comedian at Providence, R. I., and he

afterwards acted at the Old Lion Theatre, Boston. He travelled with a diorama and sang comic songs, and ultimately became famous as a temperance lecturer. He died at Frankford, Pa., Feb. 15, 1887.

Jacob Wonderly Thoman made his first appearance in this city, here, July 18, 1836, as Beauchamp in "The Somnambulist." In the company were Josephine and Elizabeth Anderson. The latter was an aunt of Effie Germon and a granddaughter of the grandfather of the present Joseph Jefferson. The next year she became the wife of Mr. Thoman. He was at Mitchell's Olympic Theatre one season. His wife was divorced from him in San Francisco, Cal., and became the wife of Charles Saunders. In July, 1858, Mr. Thoman married Mrs. J. G. Pearson, formerly Julia Pelby, the daughter of William Pelby, an old Boston manager, and Rosalie Pelby, formerly Rosalie French, and afterwards Mrs. Brown and Mrs. Wm. Pelby. Her mother originally acted under the name of Miss Mortimer. Thoman's second wife (Miss Pelby) died at Malden, Mass., Dec. 8, 1866, from the effects of an overdose of laudanum, taken to ease the pain occasioned by a fall. In 1868 Thoman was married to Margaret Shales. He died at the Forrest Home, Jan. 29, 1886. Previous to his death he expressed the wish that his body be cremated, and the body was taken to Lancaster, Pa., for that purpose. His ashes were removed and interred in the Forrest Home's lot in North Cedar Hill Cemetery. His last appearance in this city was at Niblo's Garden in 1874, as the Lone Fisherman in "Evangeline." He was an inmate of the Forrest Home for seven years.

Joseph Jefferson, our present living representative of "Rip Van Winkle," made his first appearance on the stage at this theatre when only eight years of age (Sept. 30, 1837), in a sword combat with Master Titus, and personated a pirate. This was not actually the first time Mr. Jefferson had faced the footlights, for at four years of age he was brought upon the stage by T. D. Rice, at the old Washington Theatre, for that gentleman's benefit. He introduced the "kid," blackened and arrayed precisely like himself, into his performance of "Jim Crow," and little Joe was carried upon the scene in a bag by the shambling Ethiopian actor and emptied from it, with the appropriate couplet:

"Ladies and gentlemen, I'd have you for to know,
I'se got a little darkey here to jump Jim Crow."

Mr. Jefferson first appeared in London, Eng., as Rip, Sept. 4, 1865, at the Adelphi Theatre. The first stage representation of "Rip Van Winkle" took place during the summer of 1828, at Cincinnati, O., and Charles B. Parsons (afterwards the Rev. Mr. Parsons) was the Rip. The drama was founded on Washington Irving's story. A dramatization of it was produced at the Queen's Theatre, London, Eng., during the season of 1828-29. Mr. Gates was the

Rip, and an actor named Carr was the author of the version. James H. Hackett was the next Rip, and his was an admirable performance, for he possessed a perfect Dutch dialect. Hackett first played it April 30, 1830, at the Park Theatre, this city. Joseph Jefferson, Sr., was the next representative of the character. Charles Burke essayed the character, and with much success; yet he gave quite a different view of it from that of Mr. Hackett's drawing. Joseph Jefferson, Jr., followed and combined all the different versions; but, being dissatisfied with the drama, he engaged Dion Boucicault to rewrite it, and the result is the drama familiar to the public of to-day.

At the matinée performance July 4, 1836, "Mob, the Outlaw" (a sequel to "The Golden Farmer"), was produced, as was "The Snow Storm." In the evening "Damon and Pythias," with David Ingersoll as Damon, William Sefton as Pythias, Geo. Goodenow as Dionysius, and Master William H. Hough as Lucullus, was given.

An attempt was made to destroy this theatre by fire, May 28, 1841. It was discovered about six o'clock in the evening. Fire was found in eight different places, and under such circumstances as to leave no doubt that the whole was a wicked attempt to destroy this beautiful edifice. A second and successful attempt was made May 29, 1841. At the close of the performance of May 28 Mr. Burton, with Mr. Wemyss and Russell remained on the premises until about half-past three A.M., and made a thorough search through every part of the house, and it appeared perfectly safe. Mr. Russell then retired to his room in the theatre, and went to bed. He rose after six o'clock, went to the stage door in the rear of the building, and stood in conversation with the private watchman of the establishment. While thus occupied, something was seen to fall from one of the upper rooms, and in a very few moments flames were issued from several different parts of the building. The alarm was instantly given, but so rapid was the progress of the fire that it was with difficulty Mr. Russell rescued his wife. The whole building was destroyed in less than one hour, except part of the front wall and the side wall on Leonard Street. Mr. Burton was a severe sufferer by this calamity. All his private wardrobe had been brought here from Philadelphia only two days before. He also lost all the dresses and scenery made for "The Naiad Queen" and "Semiramis," besides other valuable property in the shape of books, MSS., music, etc. Many of the performers were severe losers, particularly Miss Cushman, who lost a large part of her valuable wardrobe.

THE FRANKLIN THEATRE

THE playhouse known as the Franklin Theatre was located at 175 Chatham Street, between James and Oliver streets. It was a little box of a place, only twenty-five feet wide, and had a seat-

ing capacity of five hundred and fifty. It opened under the management of William Dinneford, with "The School of Reform" and "The Unfinished Gentleman," Sept. 7, 1835. The company consisted of W. Sefton, stage manager; Russell, musical director; Huntley, prompter; Jefferson, scenic artist; P. C. Palmer, treasurer; John Sefton, J. Mills Brown, Thoman, Senior, Goodenow, Manley, McDonald, Carne, Parker, Gilbert, Kirkland, Anderson, A. J. Phillips, Williams, Burke, Madden, Kent, Parkinson, Everard, Mrs. Duff, Blake, Kent, Alexina Fisher, Mr. and Mrs. Stevenson, Mr. and Mrs. J. Stickney, Mr. and Mrs. Lewellen, Amelia Verity, Mary Gannon, and Misses E. and J. Anderson. Oct. 5, 1835, "The Golden Farmer" was produced. John Sefton appeared as Jemmy Twitcher, and made an instantaneous success, and for the rest of his life was known as the Jemmy Twitcher of the stage. Mrs. Duff acted Elizabeth, and in that character and at this house made her last appearance on the New York stage. She retired and took up her residence in New Orleans, and in 1850 became a member of the Methodist Episcopal Church.

Mrs. Mary Duff was called the Siddons of the American stage. She was among those "bright particular" stars which decked the dramatic firmament from the year 1810 up to 1835. What had become of this lady after her marriage with J. G. Sevier, of New Orleans, La., and retirement from the stage, was shrouded in mystery for a long time. It was reported that she died in Baltimore shortly after her return from New Orleans. Again it was stated that she had died in New York in 1866. It was also stated that she died in Philadelphia in 1857. Another story was that she died in New York, Aug. 31, 1857. On the books in Greenwood Cemetery, Brooklyn, her death is recorded as occurring Sept. 5, 1857, her burial Sept. 6, her name given as Mary Sevier, and her place of death as No. 36 West Ninth Street, New York. This is incontrovertible evidence. Her remains were taken to Greenwood Cemetery, and reposed for nine months in the receiving vault. April 15, 1858, they, together with one of her relatives, were interred in grave No. 805, in Greenwood, lot 8,999. The certificate reads: "Matilda J. Rillieux & Co." The "& Co." was Mary Sevier (Duff). The tombstone now bears the simple inscription: "Mother and Grandmother." It was this "Sevier" that baffled search for so long a time. In her prime she possessed beauty of a most remarkable character, and a voice which, for plaintive tenderness and thrilling expression I have never known equalled. As a tragic actress she had been equalled on the American stage only by Mrs. Merry and Fanny Kemble, and in some characters she surpassed them both. Mrs. Duff was not born in Dublin, as all writers on stage matters have stated for many years. She was Mary Ann Dyke, the poet Thomas Moore's first love. She rejected him and married John

R. Duff, son of an Englishman in the employ of the East India Company, and she was born in London, Eng. She came to America with her husband in 1810, and made her début in Boston as a dancer, and her first appearance on the stage as an actress. Her first appearance in this city took place Sept. 5, 1822, at the Park Theatre, as Hermion in "The Distressed Mother." Mary Duff had thirteen children, seven of whom survived her. They were Mary, James, John, Eliza, Matilda, and Thomas.

After a season as call boy for Mr. Duffy (playing small parts) in 1835-36, Hough retired from the stage in 1837, and for six years was in the newspaper business. He published the first *Rochester Evening Express*. Subsequently he started *The Carthaginian*, at Carthage, N. Y., *The Watertown (N. Y.) Register*, and *The Black River Times*. He returned to theatrical work in 1846 as business manager or "bill-writer" for several of the largest organizations in America. At present he is living in retirement at Detroit, Mich.

John Gibbs Gilbert appeared here July 7, 1836, as William Tell. It was on the stage of this theatre that many who afterward achieved fame made their first appearances, including Nathaniel Bannister, who was at the Chatham Theatre in 1831, that being his first appearance in this city. His wife was Amelia Green, afterwards Mrs. Legg, then Mrs. John Augustus Stone, and, in 1835, Mrs. Bannister. Bannister died in this city Nov. 2, 1847. He wrote the equestrian drama "Putnam" in 1844.

The season of 1836-37 lasted up to October, 1837, except for two weeks' intermission. William Rufus Blake was director. Mr. and Mrs. William Sefton (Ann Duff Waring, afterward Mrs. J. W. Wallack, Jr.) opened Aug. 7, 1837. The house was now under the management of Mr. Earle, from London, who began Nov. 13, 1837, and after a month's direction resigned the management to Mr. Flynn, the tragedian, who, six months afterwards, gave the theatre into the hands of William Rufus Blake. Mrs. William Sefton reappeared July 28, 1838, playing Claude Melnotte to Mrs. Geo. Barrett's Pauline. John Duff, afterwards well known as manager of the Olympic Theatre, was property boy here under Dinneford's management. One day he lost a live goose (one of the "properties"), and was discharged. I believe that was his last appearance behind the curtain of a theatre. Mary and Rosina Shaw made their first appearance in New York Dec. 13 in the farce "An Agreeable Surprise": Lingo, with the songs, "Amoa Mass" and "Such Realities," Rosina Shaw; Cowslip, with songs, "Cross the Field" and "Such a Charming Fellow," Mary Shaw. This was followed by "The Review, or the Wags of Windsor": Caleb Quotem, with songs, "I'm Parish Clerk" and "What's a Woman Like?" Rosina Shaw; after which, "The Poor Soldier," with Mary Shaw as Nora, and Rosina Shaw as Patrick, with songs. Mrs. William Rufus Blake was in the

company at the time, as were Mr. and Mrs. James Charles. The latter was the first wife of Thomas Hamblin. Rosina Shaw is the sister of Charlotte, Josephine, and Mary Shaw. Mary and Rosina were known as the Shaw Sisters in concerts throughout the country. Gifted with fine, natural soprano and contralto voices, they were much sought after, being considered among the most attractive players before the public. Rosina Shaw was married to Charles Howard at Albany, N. Y., in June, 1845. He died in 1858, and two years later she was married to Harry Watkins, who died in New York, Feb. 5, 1894. In October, 1860, she appeared at the Lyceum Theatre, London, Eng., as Francine in "Grist to the Mill."

"The Earthquake" was played here Nov. 12; J. R. Hall opened Dec. 3 as Christopher Strap; and "Gasparado the Gondolier" was seen Dec. 4; Frank Rea made his début Dec. 13 as Young Norval in "Douglas." After the death of her father, Mary Shaw married Arthur Livermore Fogg of Baltimore, Md., and after his death returned to the stage. Her last appearance on the stage was at the National Theatre, Cincinnati, Ohio, during the season of 1869-70. She died in that city Jan. 23, 1894. When the Varieties Theatre, New Orleans, La., was first opened, Thomas Placide was the manager, and he selected Mrs. Charles Howard (Rosina Shaw) as his leading lady. The wisdom of this choice was manifested by the fact of her maintaining the position for five consecutive years. She is now in the Forrest Home. Charlotte and Josephine, the elder sisters, made their first appearance on the stage in 1839 at Peal's Museum, Baltimore, Md. Charlotte was wedded to Dr. Fred Houck, of Baltimore, Md., in 1843. He died in 1851. The father, John Shaw, died at Philadelphia in 1842, and was buried at Laurel Hill Cemetery in that city.

"Dreams of Fate, or Sarah the Jewess," was presented Nov. 19; William R. Blake retiring from the management, Wm. Dinneford took charge. For John Sefton's benefit, Jan. 7th, 1839, "Oliver Twist" was produced, cast thus: Bumble, John Sefton; The Artful Dodger, Mrs. C. R. Thorne; Bill Sykes, C. R. Thorne; Nancy Sykes, Mrs. W. R. Blake; Oliver Twist, his first appearance, Chas. Mestayer. "The Thousand Isles" was produced here on Feb. 2, with J. P. Adams in title rôle; "The Main Question" was given Feb. 19; "Timon of Athens," adapted to the modern stage by N. H. Bannister, was played for the first time in this city April 8; "Here She Goes, and There She Goes" was first given Feb. 25, 1839.

Edward Eddy made his first appearance in public at this theatre, May 9, 1839, for Goodenow's benefit. He gave a recitation of "The Indian's Lament." Barney Williams, then sixteen years old, made his début July 28, 1840, as Pat Rooney. It was a benefit performance. Barney had been a "super" for some time. Small, agile,

quick of apprehension, a fair singer, and a good dancer, his march was rapid and easy to what was then considered a high position. After being closed for several months the house was reopened Oct. 12, 1840, by George Handel Hill (better known as "Yankee" Hill) as Hill's Theatre. The company from the Park Theatre came here Jan. 11, 1841. "Money" was produced for the first time in this city Feb. 1, and the theatre was crowded for two weeks to witness it.

Mrs. Marietta Judah made her New York début on the night "Yankee" Hill took possession. During the summer of the same year she appeared at the Chatham Theatre, and also during the seasons of 1844-45-46. In 1851 she was married to John Torrence, the stage carpenter, and in February, 1852, in company with her husband, she went to California, where she remained till her death, which occurred in San Francisco, March 1, 1883. She was born in Orange County, N. Y., in 1829, and when quite young married Mr. Judah, the leader of a Boston orchestra. From the bent of her mind and her husband's connections, she embraced the stage as a profession, and with him travelled through the South. From her début in San Francisco (April 14, 1852), she continued on the California stage up to May 4, 1878, being in the stock company of the California Theatre from Jan. 18, 1869, to 1878. From that period up to within a short time of her death she appeared but occasionally, and chiefly for charitable purposes. As an actress, Mrs. Judah's name will be pre-eminently associated with the character of the Nurse in "Romeo and Juliet," an impersonation so excellent and unique that Adelaide Neilson confessed her Juliet was dwarfed beside it.

This theatre suffered badly during the dulness of 1840-41, and was frequently closed during those two years. It was opened in April under the name of "The Little Drury," but with no success. As the "Little Franklin" it was known Aug. 10, 1841, and in four days was christened "Old Drury." It was opened by John Morris in the spring of 1842 as a variety theatre. Master Diamond was one of the company, and was billed to dance "The Cowchoaker," a burlesque of Fanny Elssler's "La Cachuca." The next manager was James Kemp, the English clown, who presented pantomime and specialties. George Lea was the next manager. Thinking to induce the "moral classes" to visit his exhibition, he changed the name of the edifice to "The Franklin Museum," in imitation of Barnum. This was late in 1848. Two performances were given daily, consisting of a series of *tableaux vivants*, variety and female minstrels, which were visited by thousands of persons of both sexes. During Purdy's run of "Uncle Tom's Cabin" at the Chatham, Lea exhibited on the stage magic-lantern views, and many a "country cousin" found him or herself here who thought it was Purdy's place of amusement. A brass band was stationed on the balcony to

attract the stranger. "Uncle Tom's Cabin" was seen here Sept. 12, 1853. The last entertainment ever given in this building occurred Saturday, April 22, 1854. The following is a copy of the programme:

FRANKLIN MUSEUM

Price of admission — Seats in Private Boxes, 50 cts.; orchestra seats, with cushioned armchairs, 37 ½ cts.; boxes, 25 cts.; gallery, 12 ½ cts. Exclusive private boxes, accommodating four persons, \$2.

The Franklin Museum closes forever after to-night.

BENEFIT OF THE PROPRIETOR, GEORGE LEA.

The entertainment will commence with

LEA'S FEMALE MINSTRELS

assisted by John Mulligan, Thos. Donnelly, Spencer, Jones, and Pearson.

Intermission of ten minutes, to obtain "refreshments" at the bar.

Diorama of "Uncle Tom's Cabin" exhibited in twenty-four tableaux, illustrating all the events of that play.

Miscellaneous and Terpsichorean Divertissement.

Hungarian Warbling	Mulligan, Spencer, Jones & Pearson
Fancy Dance	Miss Lea
Banjo Solo	Jones
Bloomer Dance	J. Mulligan, Thos. Donnelly
Spanish Tranca	Sig. Bliss
Julius taking lessons on the banjo	Mulligan and Jones
Dance	Thos. Donnelly
Posturing	Sig. Bliss
Fancy Dance	Miss Lea
Ballad	Mr. Sanford
Cracovienne	T. Donnelly

This will be followed by "The Barber's Shop in an Uproar." Intermission of ten minutes to arrange the stage for the Tableaux Vivants, by Lea's Troupe of Model Artists.

The house was then closed, and afterwards became a furniture store.

SOME MINOR THEATRES

A LARGE hall at the junction of the Bowery and Division Street, was occupied by P. T. Barnum in 1836, with his curiosity, "Joyce Heth." He remained here for several weeks.

THE LITTLE BROADWAY

THE LITTLE BROADWAY was located on the east side of Broadway (No. 410), at the corner of Canal Street. It had formerly been known as THE EUTERPIAN HALL, where miscellaneous entertainments were given, such as lectures and panoramas. The following is a copy of the opening bill:

BROADWAY THEATRE.

(LATE EUTERPIAN HALL)

The manager begs leave to inform the public that this establishment, which has been fitted up in the most magnificent and costly style, will open for the season

THIS EVENING, August 28, 1836.

The performance will commence with an Overture by Kupner.

The Prologue, or Opening Address, by Louise H. Medina,
in the form of a Dramatic Masque.

After which the Comedy,

JOHN BULL. — Hon. Tom Shuffleton, Mr. Flynn; Dennis Bulgruddery, Mr. Greene; Mary Thornberry, Mrs. Flynn.

To conclude with

THE FOUR SISTERS. — Mr. Beauchamp, Mr. Flynn; Caroline (assuming four distinct characters), Mrs. Flynn.

Susan, with songs, Mrs. Conduit.

Entrance to the boxes, on Broadway; to the pit, on Canal Street. Boxes, 75 cents; pit, 25 cents.

Thomas Jackson was announced as manager, but Thomas S. Hamblin was the real proprietor. William Mitchell played here two weeks. It was afterwards converted into the APOLLO SALOON, and as such opened Dec. 7, 1836, under the management of Bragaldi & Palmer, for the performance of Italian Marionettes. "Blue Beard, or Female Curiosity," and the ballet of "La Sylphide" composed the bill. The last dramatic performance was given on Sept. 5, 1837. The house remained unused for a long time. Finally it was refitted and opened as a hall for concerts and light entertainments, Sept. 29, 1852, as THE PEOPLE'S OPERA HOUSE, with Lipman's Opera Company as the attraction.

THE CITY THEATRE

This was a small place of amusement opened July 13, 1837, in the upper part of a building on Broadway, opposite St. Paul's Church, with John J. Adams as manager. One week sufficed Mr. Adams, and he resigned the position to his stage manager, Cowell. Two weeks of management were enough for Cowell, and the season came to an untimely end Aug. 7. Jacob W. Thoman was in the company. The theatre was afterwards opened as MISS MONIER'S DRAMATIC SALOON, but the season was a short and disastrous one, and the theatre soon passed out of existence.

MITCHELL'S OLYMPIC

UNDOUBTEDLY the most popular place of amusement ever known in New York was Mitchell's Olympic Theatre, situated at 442 Broadway, between Howard and Grand streets, which was originally built for Henry Willard and William Rufus Blake. The auditorium was small, the pit being wholly devoted to the male sex, and was entered by a subterranean passageway running beneath the boxes and furnished with distinct ticket-venders and doorkeepers. The first and second tiers of boxes, shut off from the lobby by a series of doors, were set aside for ladies and the gentlemen who accompanied them. A bar-room on the second tier was liberally supplied with liquors and other refreshments. The property was owned by Mr. Spofford, of the firm of Spofford, Tileston & Co. It was opened Sept. 13, 1837, by Willard & Blake, as the Olympic with "Perfection," "The Lady and the Devil," and "Married Life." One of the leading dramatic critics of the day characterized it as "a parlor of elegance and beauty." The stage appointments were excellent, and the scenery was considered to be marvellous. When the house opened the prices of admission were 75 cents to the boxes, and 37½ cents to the pit. Oct. 20 they were reduced to 50 cents to the boxes, and 25 cents to the pit.

The following is the programme for January 1st, 1838:

OLYMPIC

Boxes, 50 cts.; pit, 25 cts.

Stage manager, W. Sefton; prompter, Mr. Beckwell.

RICHARD III.

Richard III.	C. Eaton	Tressell	Kirby
Richmond	Wm. Sefton	Ratcliffe	Jerry Merryfield
Buckingham	Wm. R. Blake	Lord Stanley	Jones
Queen	Mrs. Blake	Lord Mayor	Adams
Lady Anne	Mrs. Cowell	Tyrrel	Sheridan
King Henry	Beckwell	Norfolk	Sutton
Prince of Wales	Kate Ludlow	Lieutenant	McDougal
Duke of York	Master Blake	Duchess of York	Mrs. Jones
Catesby	John Nickinson		

To conclude with (for the first time) the Irish drama

ERIN-GO-BRAGH, OR A TALE OF MUNSTER.

Duke Dorgan	Wm. Sefton	Jack	Jerry Merryfield
Lewey Madigan (with song)		Jib	Sutton
	John Nickinson	Sheriff	McDougal
Prince Kinchela	Kirby	Judith	Mrs. Jones
Mr. Hammond	Adams	Cathleen	Mrs. Mandeville
Fed	Beckwell	Nelly	Kate Ludlow
Brian	Sheridan	Pennic McLaughlin	Mrs. Blake

The curtain will rise at 7 o'clock. Doors open at half-past 6.

The earliest successful plays were "The Lady and the Devil," "The Barrack Room," "The Dumb Belle," "Three Weeks after Marriage," "The Handsome Husband," "Wool Gathering," and "Gretna Green." But the real hit of the first season was "A Dream of the Future," produced, for the first time in America, Oct. 7, 1837. Mrs. Clara Fisher Maeder and Mrs. Hughes were the features of the production. It held the stage to crowded audiences until Oct. 18, when "Paul Pry" was acted. "Kate Kearney," was brought out and took the city by storm, its Irish melodies being much liked. The elder Booth appeared here about this time as Richard, with Master Lewis Baker as the Duke of York. W. Sefton also played in "Woman's Wit," and Blake's management terminated in February, 1838.

Very little of importance occurred during the season of 1838-39, the theatre's fortunes steadily declining, until Dec. 9, 1839, when William Mitchell first took charge and associated with him in the direction of affairs Wardle Corbyn. The rental of the house was twenty-five dollars per week. Mr. Blake had mounted the pieces produced too expensively for the size of the house, and, after he gave it up, it was occupied by all sorts of shows at all sorts of prices. It was under these unfavorable circumstances that Mr. Mitchell became manager. The burning of the National Theatre threw Mr. Mitchell out of an engagement, and an entertainment was given at this house for the benefit of the sufferers by the fire. Shortly after this Mr. Mitchell took full control of the house, when it was called "Mitchell's Olympic" for the first time. The first season's company contained the following names: William Mitchell, James Browne, Horncastle, Anderson, Powell, Everard, Wilmot, Russell, Baker, Pearson, Mesdames Bailey, Plumer, Jones, and Johnson, the Misses Singleton and Randolph. "His First Champagne," the burlesque of "No" and the farce of "High Life Below Stairs" was the initial programme. The opening was indeed inauspicious, for it occurred on a rainy evening, and there was a beggarly array of empty benches. The orchestra consisted of a piano, double bass, flute, and violin.

The farce, "The First Night," was acted here for the first time in this country Dec. 11, with James Browne as Pearlbutton and Miss Randolph as Betty; on the 14th a drama entitled "347 Broadway" was presented, with Browne as Thomas Tomkins and Horncastle as Charles Crazz.

"The Irish Lion" was first seen here Dec. 26, with Mossop as Tom Moore, Horncastle as Capt. Dixon, Mrs. Sharpe as Miss Echo, and Mrs. Jones as Mrs. Cranny. "Yellow Kids" was played the same evening, with an opera-ballet burlesque on "La Sonnambula," entitled "The Roof Scrambler," and the farce, "The Irish Tutor." "Robert Macaire" was acted for the first time at this theatre Dec.

30, with James Browne as Macaire, Mitchell as Strop, Anderson as Dumont, Everard as Germeiul, Russell as Charles, Miss Randolph as Clementine, and Mrs. Plumer as Marie. Jan. 6, 1840, James Browne took a benefit and presented "A Nabob for an Hour," a burlesque entitled "Chrononhotonthologos, the Most Tragical Tragedy that ever was Tragedized," "Don Giovanni," and the first act of "Robert Macaire." "The Savage and the Maiden," arranged from a scene in "Nicholas Nickleby," by Mr. Horncastle, was first produced Jan. 15 with this cast:

Crummles Mitchell	Smike Miss Randolph
Nicholas Nickleby Horncastle	Folair Harry Russell
Light Comedian Baker	Leuville Johnson
Countryman Everard	Old Man Roberts
Ninetta Crummles La Petite Celeste	Mrs. Crummles Mrs. Plumer
Miss Belvawny Mrs. Johnson	Grudden Mrs. Jones
Miss Bravassa Miss Randall	Miss Snevellicci Mrs. Penson
Miss Ledbrook Miss Singleton	

"The Olympic Revels, or Prometheus and Pandora," a mythological and allegorical burletta, was first seen Jan. 20, thus cast:

Prometheus Mrs. Penson	Swiss Boy Mr. Mitchell
Jupiter Horncastle	Pandora Mrs. Bailey
Neptune Roberts	Hercules Holland
Bacchus Anderson	Plutus Baker
Momus Johnson	Vulcan Everard
Esculapius Raymond	Mars Clarke
Cupid La Petite Celeste	Mercury Miss Conduit
Ganymede Mrs. Barnett	Minerva Jones
Juno Mrs. Plumer	Hope Miss Singleton

The farce "Christening" was first acted here Jan. 24. The burlesque "Billy Taylor, the Gay Young Fellow," was first done Jan. 27:

William Taylor Mitchell	Carolus Lanternius Horncastle
Capt. Flatbottom Russell	Old Nicholas Anderson
Ben Blockhead Baker	Kitty Sligo Mrs. Penson
Mary Wagstaff Mrs. Bailey	

"Revolt of the Poor House" was a burlesque ballet opera, done Feb. 3; "A Husband at Sight" was seen Feb. 5; the burletta "Midas" Feb. 10, and the musical and comical burlesque, "Hamlet Travesty" Feb. 13, thus cast:

Hamlet Mitchell	Ghost Everard
Claudius Anderson	Gravedigger Jackson
Polonius Johnson	Osric Miss Singleton
Horatio Edwin	Ophelia Mrs. Penson
Laertes Russell	Gertrude Mrs. Plumer
Rosencrantz Baker	

"Manfred," a travesty of Lord Byron's play, was given for the first time Feb. 24, and the cast was:

Man-Fred	Mitchell	City Charley	Johnson
Seguin	Everard	Annie Starkie	Mrs. Plumer
Wilson	Edwin	Hazard	Russell
Shirreff	Miss Singleton	Celeste	La Petite Celeste

This had a longer run than any piece up to that time in America. It was written by G. A' Beckett.

Jane Reynolds, who had appeared successfully at the National Theatre, opened here March 9, as Mad Galochard in "The King's Gardener, or Nipped in the Bud," and as Victoria in "Irresistible Cadets."

The burletta of "Blue Jackets, or The Naval Service" was acted March 16, and "The Man with the Carpet Bag," March 20. The operetta "The Waterman" March 23, with Edwin as Tom Tug and Miss Reynolds as Wilhelmina. "Asmodeus in New York, or the Devil's Diary," was done April 13. The new comic burlesque ballet, "La Musquitoe," was first seen May 21. The appearance at the Park Theatre of Fanny Elssler furnished Mitchell food for a capital burlesque. He appeared in female attire and danced "La Crack-a-Vien," a burlesque on her "La Cracovienne." It was billed as follows: "First time in this or any other country, a new comic burlesque, entitled, 'La Musquitoe,' in which Monsieur Mitchell will make his first appearance as une Premier Danseuse, and show his agility in a variety of terpsichorean efforts of all sorts in the genuine Bolerochucacacavonienne style. The ballet is founded on the well-known properties of the mosquito, whose bite renders the patient exceedingly impatient, and throws him into a fit of slapping and scratching, and swearing delirium, commonly termed the 'Cacoëthes *Scratchendi*,' causing the unfortunate being to cut capers for a considerable number of legs of mutton."

Mitchell took a benefit June 18, when "La Musquitoe," "The Young Widow," and "The Savage and the Maiden" were acted. On June 20 Edwin took a benefit, when "Sea Service on Shore," "The Young Widow," "The Festival of Apollo," and "The Savage and the Maiden" were given. "The Spirit of the Rhine," by Geo. Loder, was first seen here June 22. Mons. Klishnig appeared June 29, in "Gig Gig, or the Frog, the Tiger, and the Sapajon." For Mrs. Plumer's benefit, July 1, W. H. Williams acted Strap in "The Pleasant Neighbor." Mr. Mossop sang two songs. Mrs. Mossop (formerly Mrs. Knight) appeared for the first time at this theatre as Kate O'Brien in "Perfection." "Jocko, the Brazilian Ape," was also presented, with Mons. Klishnig as Jocko.

The next season began Sept. 7, with "The Son of the Sun, or the Fate of the Phaeton," with this cast:

Jupiter	Cunningham	Eurus	Baker
Apollo	Edwin	Bacchus	Williams
Phaeton	Mrs. Timm	Venus	Miss Singleton
Pan	Roberts	Juno	Mrs. Watts
Boreas	Smith	Clymene	Mrs. Baldock

This burletta was founded on the old classical legend of Phaeton and his chariot.

This was the first appearance here of Messrs. Cunningham and Graham. The burlesque, "Sparring with Specie, or the War of the Shinplasters," was also given, for the first time on any stage.

SPECIE FORCES.

President Eagle	Graham
Vice President Dollar	Edwin
Shilling Usher	Russell
Mrs. Half Eagle	Mrs. Watts
Mrs. Half Dollar	Mrs. Timms

SHINPLASTERS.

Gen. Postnote	Wm. Mitchell
Maj. Newark	Cunningham
Capt. New York	Roberts
Ghost of Credit	B. Baker

"Mr. and Mrs. Peter White" was also acted the same night. On the 9th Mr. Mossop of the Bowery Theatre and Mrs. Russell of the National Theatre, made their first appearance here as O'Callaghan and Mrs. Montague, in "His Last Legs." "Nine Tailors Make a Man" was done Sept. 10; the new drama "The Vagabond" was first acted Sept. 14, and C. R. Howard made his first appearance here as Frank Poppleton in "Too Late for Dinner." For Mossop's benefit, Sept. 17, Lambert made his first appearance here as Griffinhoof in "Shocking Events." "Nicholas Nickleby" had its first representation here (first act only) Sept. 21, which was also the first presentation here of "Faint Heart Never Won Fair Lady." The first act of "Robert Macaire" and "A Roland for an Oliver," were acted for the benefit of Mr. Howard, when James Browne and W. H. Williams played Robert Macaire and Jacques Strop in the first piece, and Mr. Chippendale, from Niblo's Garden, was the Sir Mark Chase in the latter play, and Howard the Highflyer; Sept. 25 the ballet interlude "The Savage and the Maiden, or Crummies and His Daughter," was revived.

The first act of the drama founded on "Nicholas Nickleby" followed, with Mrs. Russell as Mrs. Squeers, Mrs. Montgomery as the Servant, and Mitchell as Squeers. On Sept. 26 the "Hamlet Travesty" was revived; and on Sept. 28, the "comical tragedy" of "The Bipeds," with Mitchell as Abrahamides. The new National Opera House not being ready for opening, Mr. Horncastle was secured for a few nights, and appeared Sept. 30 as Swelvino in the burlesque ballet of "The Roof Scrambler," and as Seguin the Spirit in a revival of the musical burletta, "Man-Fred." Oct. 1, 2, 3, Horncastle acted Steady in the comic opera "The Quaker." On the 5th "The Female Brigands" was given for the first time, with Horn-

castle as the Marquis; also the farce "Turned Head, the Quaker," and, for the first time this season, "The Revolt of the Poorhouse." On the 8th a mythological-allegorical burletta from the English of George Colman the younger, entitled "The Olympic Revels, or Prometheus and Pandora," was played, cast as follows:

Prometheus	Horncastle	Mars	Barnett
Swiss Boy	Mitchell	Ganymede	Mrs. Barnett
Pandora	Mrs. Timm	Hope	Miss Singleton
Jupiter	Edwin	Plutus	Williams
Neptune	Roberts	Vulcan	Cunningham
Hercules	B. Baker	Minerva	Mrs. Flynn
Momus	Shorten	Cupid	La Petite Celeste

"The Savage and the Maiden" had its 70th performance Oct. 9. Buckstone's farce, "Damon and Pythias," was acted Oct. 12, with Edwin as Damon and Horncastle as Pythias; also the burlesque, "Billy Taylor, the Gay Young Fellow." Julia Turnbull made her début here in a dance between the farces. On the 15th Alexander Allan's extravaganza, written expressly for this house, called "1940, or Crummles in Search of Novelty," was given with this cast:

Crummles	Mitchell	Fancy	Mrs. Timm
Allyn	Russell	Alexina Black	Mrs. Montgomery
Miss Thomasina Bella	Graham	Melpomene	Mrs. Watts
Wriggle	Edwin	Thalia	Julia Turnbull
Isaac Walton	Roberts	Clotho	Miss Randall
Schniederkin	Barnett	Lackoesis	Miss Singleton

The burletta "No" had its first performance here Oct. 21, and "The Little Back Parlor" was first acted Oct. 30. A new and original burlesque operatic ballet on "The Bayadere, or the Maid of Cashmere," by J. Horncastle, "Buy It, Dear, 'T is Made of Cashmere," was produced Nov. 2d with the following cast:

The Unknown	Edwin	Chopilda	Cunningham
Brutus Bumble	Graham	Snivellum	Roberts
Antique Anna	Mrs. Watts	Mlle. Tinker	Mrs. Timm
Plumpa	Mrs. Baldock	La Belle Fatty Ma	Mr. Russell
Pooby Pet	Miss Singleton	Chloe	Miss Turnbull
Longy	Miss Randall	Fatiste	Mrs. Barnett
Dumpy	Miss Flynn	Peeky	Mrs. Montgomery

Among the songs introduced were: "Here on the Stoop," "Active am I," "Broom, Buy a Broom," "Vait, Sare, and Hear Von Little Story," "Charming Little Broom Girl," "This Thimble Take," "My Heart is Torn Asunder," "Life, Long Life," "When Chloe Awakens," "I Love Her, I Love Her," "I Beg Your Pardon," "Oh, Happy Cat and Bagpipes" and "Kind Wishes Waft You Ever." "The Widow's Victim" was acted Nov. 18, with

Graham as Jeremiah Clip. "Like Father, Like Son" was first seen here Nov. 25, after which came a novel entertainment in the form of an allegory, entitled "The New World, or the Home of Liberty," illustrative of events in the history of America. The farce, "State Secrets," had its first representation here Dec. 9.

The programme of Dec. 11 has this announcement:

It has been asserted by some persons who profess to be in the secret, that
FANNY ELSSLER
will not dance again in New York for some months, while by others it is said that she really

HAS ENTERED INTO AN ENGAGEMENT

at one of the theatres. Now, whichever of these statements is correct, one thing is certain, namely, that she does not intend

TO APPEAR AT THIS THEATRE,

either during her present stay in New York, or at any other time, either subsequent or

PREVIOUS TO HER DEPARTURE SOUTH.

Therefore, this point being settled, it would be folly to say that she is engaged

AND WILL MAKE HER FIRST APPEARANCE TO-NIGHT.

But it may be as well to state that JULIA TURNBULL and MR. RUSSELL will positively appear in the grand burlesque ballet, called

"BUY-IT-DEAR."

"The King Incog.," a farce, was given here Dec. 14, followed by the burlesque "Stars at the Astor, or A Row at Rehearsal," acted for the first time on any stage.

Jove	Mitchell	Apollo	Mitchell
Mars	Cunningham	Juno	Mrs. Timm
Mercury	Edwin	Minerva	Mrs. Watts
Ganymede	Mrs. Baldock	Venus	Miss Singleton

Dec. 24 saw the first production of the burlesque on "La Gazza Ladra, or The Maid of Palaiseau," called, "The Cats in the Larder, or The Maid with a Parasol." This was the cast:

Fernando Villyebilly	Mitchell	Belinda	Miss Turnbull
Fitzfritte	Cunningham	Mrs. Firtzello Velscore	Mrs. Watts
William	Russell	Jannetta	Mrs. Timm
Ikey Ikey	Graham	Miss Hockenishnivy	Miss Turnbull
Blazes	Roberts	Mr. Millar	B. Baker
Sam Parr	Mitchell	Mrs. Kitter	Miss Singleton
Kitter	Horncastle	Ghost	Mrs. Watts
Besky Millar	Mrs. Timm		

April 15, 1841, Mrs. Timm played Mr. Folair in "The Savage and the Maiden." "Sleeping Beauty" was acted here for the first time April 19. Wardle Corbyn, the treasurer, had a benefit May 5.

"The Tableaux of the Tyrol" had its first representation May 10. Mitchell took a benefit May 19, when Mr. Ranger appeared as Clermont, and Mitchell as Andrew, in the drama "The Artist's Wife." "The Dumb Belle" was first given here May 21, for Mrs. Watts' benefit. Loder took his benefit June 3, when Mr. Pritchard, of the Park, and Charles Howard, of the National Theatre, acted Charles II. and Ruy Gomez in "Faint Heart Never Won Fair Lady." Edwin had a benefit June 4, when Nickinson appeared as Mons. Jacques, in the burletta of that name, and Mrs. Pritchard and Mrs. Hautonville played Sophia and Rose in "The Rendezvous." The season closed June 5, 1841.

Mitchell's management of this theatre was so judicious that it weathered the bad times of 1840-41 triumphantly, attaining a popularity which kept it in a prosperous condition when other theatres were causing the bankruptcy of their managers. When Mr. Mitchell resolved on lowering the prices to a democratic standard, Corbyn stoutly opposed it, remarking that the weather having been so *foul*, the place had not had a *fair* chance. However, the prices were reduced from 25 cents to 12½ cents for admission. On that night every newsboy in New York was snugly ensconced in the pit, and the "Little Olympic" was on the top wave. For each succeeding Saturday the pit was the exclusive property of the newsboys and the Centre Market butcher boys. Mitchell had them under excellent control, however, and if they became uproarious, he would step forward and say, in the blandest tone and manner: "Boys, if you misbehave yourselves I shall raise the prices." The house soon became the nightly resort of James T. Brady, the Belmonts, Fitz Greene Halleck, J. Prescott Hall, Dr. Jas. Quinn, the Costars, Livingstons, Dandy Marks, and many other notables. Mitchell and Corbyn did not remain long in partnership, as Corbyn retired to his tavern at Stryker's Bay, and the theatre continued in Mitchell's possession.

The next season opened Sept. 13, 1841, with Wm. Mitchell, Horncastle, Nickinson, B. Baker, Edwin, Graham, Roberts, Clarke, Barnett, Horton, Mrs. Timm, Lydia Singleton, Miss Randall, Mrs. Watts, Mrs. Baldock, Mrs. Montgomery, Mrs. Barnett, Savage, White, H. Wells, Strebor, Wined, Miss Wood, Mrs. Lansing, La Petite Salter, Mrs. Everard, Miss Jamison, Miss R. Edwin, Miss Woodcock, and others in the company. Wardle Corbyn was treasurer; Bengough, scenic artist; and Geo. Loder, musical conductor. The opening pieces were "Old Olympians," a sketch by Horncastle, introducing Mitchell as Crummles, followed by, for the first time, an extravaganza called "Bob Bang, or Central America," and the new farce, "Out of Luck, or His Grace the Duke." "A Familiar Friend" was a farce acted for the first time Sept. 17. "The Wreck, or the Isle of Beauty," a fairy burletta

by Horncastle, was seen Sept. 20. "Aldgate Pump" was first played in America Sept. 27. "A Lady and a Gentleman in a Peculiarly Perplexing Predicament" had its first performance in this country Oct. 4:

A Lady	Mrs. Timm	A Gentleman	Mitchell
A Landlady	Miss Singleton		

The first act of the operatic ballet, "La Bayadere, or the Maid of Cashmere," had its first representation here Oct. 11. H. Wells and Miss Wells made their debut here as Selim and Zoloe. "The Two Greens" was also (first time) acted. In announcing the continued performance of "A Lady and a Gentleman," etc., the management stated as follows:

The scene is covered with paper hangings by Brown of Canal Street; the Imperial Hearthrug — real as Imported; the Statuary by Coffee of Canal Street; the White Dimity from Vann's Cheap Store; Mr. Mitchell's Costume by Cox of Fulton Street; Mrs. Timm's Costume by Mrs. Manvells; Miss Singleton's Apron by Singleton's Aunt; Mrs. Timm's Night Cap by Mrs. Timm; The Bed from the Patent Feather Dressing Co.; The Yard and a Half of Rag Carpet of American Manufacture; The Second-Hand Fender from O'Dooley's of Centre Street; The Chicken — positively real and roasted — from Fulton Market.

"Mephistophiles, or the Three Wishes," by Horncastle, was first acted Oct. 25. "La Musquitoe" was revived Nov. 8, with Wells (for the first time) as Low Dickey. The burletta "Cupid" was given Nov. 15. "Riquet With the Tuft" was a fairy burletta, done for the first time in America, Nov. 22. "Saratoga Springs, or the Troubles of an Alias," was first seen here Dec. 2. "Confounded Foreigners," another new farce, was acted Dec. 6. "Eliza Cluppins, or the Bones of the Unburied One," a drama, was given for the first time Christmas Eve. "My Wig and My Wife's Shawl, or the Lawyer of Baden," was a farce translated from the French, and first acted Dec. 27. "Queen's Own, or Women as They Would Be," a burlesque by a local gentleman, was seen Dec. 31. "1940, or Crummies in Search of Novelty," was revived Jan. 10, 1842. For Mitchell's benefit, Jan. 13, Mr. Ranger acted Clermont in "The Artist's Wife." "A Hasty Conclusion" was first done Jan. 17. Wardle Corbyn took a benefit Jan. 20, when were offered: "Riquet," Julia Turnbull in a dance, Mr. Timm with piano solo, accompanied in a fantasia on the flute by Mr. Kyle; Horncastle sang "The Pirate's Serenade;" comic song by Everard; Kate Horn, as Sophia in "The Rendezvous;" and "The Savage and the Maiden," Graham as Folair. "Asmodeus in New York, or the Devil's Diary," was given Jan. 24. "Middle Temple, or Which Is My Son?" was seen Jan. 31. The musical burlesque "Richard No. III." was produced Feb. 10, and cast as follows:

Richard	Mitchell	Gnawfork	Barnett
Henry King	Nickinson	Oxhead	White
Bucky Gammon	Horncastle	Tarheel	Horton
Richmud	Graham	Cuffy	Moran
Stand and Lie	Edwin	Sally Ann	Miss Roberts
Catspaw	Roberts	Mrs. McKween	Singleton
Rardcliffe	Clarke	Dutch Bess of New York	Mrs. Watts
Lieut. Jenkins	B. Baker		

"Nothing Superfluous" was given for the first time Feb. 28. On March 7 a new version of "Cinderella, or the Foreign Prince and A Large Glass Slipper," was produced with this cast:

Le Prince-de-Joint-de-Veal	Horncastle	Bessy Boxer-ears . .	Miss Singleton
Nidanid	Edwin	Cissy Sycuff	Mrs. Watts
Alderman Lollipop	Nickinson	Biddy Mac Put-it-all-to-rights	
Peter Prode	Graham		Mrs. Mossop
Paul Pretty Boy	Clarke	Judy O'Much-to-the-point	
Cinderella	Mrs. Timm		Miss Roberts

On March 30 "One Hundred and Two, or the Veteran and His Progeny," a dramatic sketch, was given for the first time, cast thus:

Garbois	Mitchell	Mme. Leronde	Mrs. Watts
Jerome	Nickinson	Theodore	Emily Edwin
Pierre	Horncastle	Isabel	Mrs. Mossop
Antoine	Clarke	Louise	Mrs. Timm

"Boz" was the title of a burlesque first acted April 11:

Boz	Horncastle	Mrs. Novelgobble . . .	Mrs. Watts
Sam Weller	Mitchell	Betty	Mrs. Mossop
Jonty Green	Ferguson	Miss Johnson	Miss Singleton

"The Loves of the Angels" was first acted in this country April 27. It had had a run of over one hundred nights at the Strand Theatre, London, Eng., and here had this cast:

Jap	Mitchell	Reuben	Edwin
Korah	Horncastle	Lea	Mrs. Watts
Hanoch	Nickinson	Zaraph	Mrs. Timm
Lilis	Mrs. Mossop	Rubi	Miss Singleton
Nama	Mrs. Everard	Malech (first appearance)	Miss Walters

"All's Fair in Love, or the Russian Troupe," was a farcetta by Horncastle, first acted May 7. For Edwin's benefit, May 11, Yankee Hill played Major Wheeler in the farce "New Notions;" a ballad concert followed, introducing Miss Emily and Rosalie Edwin and Miss Singleton, after which "The Beggar's Opera" was sung for the first time here; Emily Edwin with a song, and the bill concluded with the farce "Married Bachelor." Nickinson's first benefit occurred May 13, when "Loves of the Angels," "White Horse

of the Peppers," and "The Man About Town," in which T. McCutcheon acted Skirts, and gave an imitation of Booth as Richard. Bengough's benefit was May 18, when was produced for the first time "Twelve Months," cast thus:

Croaker	Nickinson	Will	Master Roberts
Mrs. Croaker	Mrs. Watts		

THE MONTHS

January	Moran	July	Graham
February	White	August	Mrs. Montgomery
March	Horncastle	September	Horton
April	Miss Singleton	October	Mitchell
May	Mrs. Timm	November	Clarke
June	Mrs. Barnett	December	Everard
Time	Baker	Nature	Mrs. Mossop

"Kate Kearney" was given May 21, with Mr. Mossop as Lanty O'Lochlin. "The Savage and the Maiden" was also acted, and Mr. and Master Wood did a broadsword combat.

The season closed June 6, 1842, when Mitchell had a benefit. The following was the announcement:

GRAND COMPLIMENTARY BENEFIT

GIVEN BY MR. MITCHELL TO HIMSELF.

The seats of the pit will be covered with people — (Perhaps).

The dress circle will be full if enough tickets are sold to fill it, and the upper boxes will positively be above the dress circle.

The arrangements will *not* be under the direction of a committee of gentlemen at the Astor House.

The prices will be, for this night only (being the last night of the season), the same as usual.

REGULATIONS.

Observe that all pipe laying is finished opposite the theatre — they will, therefore, to prevent confusion, set their company down with the horses' heads in front and their tails behind.

On arriving at the doors of the theatre the audience will purchase their tickets (if not provided with them previously), and proceed at once in a grand cavalcade to the interior, where they will seat themselves as comfortably as possible, and laugh and applaud incessantly. It is particularly requested that those who cannot get front seats will sit on the back ones, and those who cannot get any will stand at ease and pay attention.

At the conclusion of the performances the audience will retire in the same order, and drivers are requested to keep their horses tails behind as before.

The entertainment consisted of "Twelve Months;" "Valet De Sham" (Miss Ayres as Clipper); "John Jones," with John Sefton as Guy Goldrich; and the burlesque "Richard No. 3."

The next season opened Sept. 12, 1824, with this company: Wm. Mitchell, John Nickinson, Geo. Graham, Charles Walcot, B. A. Baker, James Dunn, Everard, McKean, Geo. Clarke, Rosenthal, Barnett, Davis, Mrs. Timm, Mrs. Mossop, Mrs. Watts, Miss Singleton, Mrs. Everard, Miss Roberts, Constantia Clarke, Matilda Phillips, Mrs. G. Loder, Mrs. Cooper, Mary Taylor, Mrs. Montgomery, and Mrs. Barnett. Marks was leader of the orchestra. Bengough, scenic artist; Wardle Corbyn, treasurer; G. Loder, musical conductor; McKean was afterwards known as Thomas McKeon; his right name was Blackburn. His first appearance on the American stage was at this house Sept. 26, as Momus in "Olympic Revels." His name also appeared on the programme of this house as Blackburn, costumer. Miss Roberts afterwards became Mrs. Stoneall. Her right name was Scallan, and she was a sister of William Scallan, the Irish comedian. Mrs. Clara Stoneall died at Fordham, N. Y., April 5, 1892, and her remains were cremated.

Matilda Phillips was a pupil of Bellamy. Her first husband was Conover, the comedian of this theatre. She was married to James H. Stoddart Oct. 28, 1855.

"Petty Sins and Pretty Sinners" was seen here for the first time, and with this cast:

Reuben Snaffer	Nickinson	Jacob	Everard
Harry Wilder	C. Walcot	Ruth	Mrs. Mossop
Sarah	Constantia Clarke	Rachael	Mrs. Timm
Miriam	Miss Singleton	Anne	Mrs. Loder
Lucy	Mary Taylor	Susanna	Mrs. Everard

This was Charles Walcot's first appearance at this house. His right name was Charles Walcot Melton. Rosenthal's début was made as Gnawfork in "Richard No. 3." James Dunn's first appearance here was as Blunt in the same burlesque. Mrs. Cooper's début occurred as Minerva, in "Midas." J. M. Field first appeared here Sept. 19, as Perigine Milky, in "Nervo Vitalics, or What Next?" then acted for the first time.

"The Olympic Revels" was revived Sept. 26, with Mary Taylor as Prometheus; also "The Lady in Black," with James Dunn as John Brown. Oct. 3, for the first time in this country, John Brougham's musical burletta, "Jupiter Jealous, or Life in the Clouds," was given. Field took a benefit Oct. 7, when "House Room" was acted, Field as Major Slender Purse; "Jupiter Jealous" was played, followed by a lecture on theatrics, by Dr. Heavybevy, illustrated by a telescopic diorama of the theatric heavens; various experiments, — pirouettes, theatrical research, etc.; "Raising the Wind" was the afterpiece, with Field as Jeremy Diddler.

"Amilie, or the Love Test," had its first representation here Oct. 12, with this cast:

Gen. Count der Teimer . . . Raymond	Gervaise Graham
Jose Speckbacher Mary Taylor	Anderl Miss Singleton
Paul Pesta James Dunn	Jean Nickinson
Hans Meyer C. Walcot	Michael Clarke
Wilhelm Everard	Amilie Mrs. Timm
Lelia Mrs. Mossop	Barbet Mrs. Loder

The Mr. Raymond mentioned in the above cast was Stephen C. Massett ("Jeems Pipes of Pipesville"), who had appeared as an actor the season prior to this in Buffalo, where he joined an amateur society and made his début as Richard III. He was at Charleston, S. C., in November, 1841, where he appeared as a vocalist, under the assumed name of Stephens. He afterwards appeared in "Rob Roy" and "Fra Diavolo." He died at St. Vincent Hospital, this city, August 20, 1898 in the eighty-first year of his age. The farce "A Lover by Proxy" was given:

Harry Lawless J. M. Field	Blushington C. Walcot
Bromley Nickinson	Kate Mrs. Mossop
Harriet Constantia Clarke	Servant Mrs. Loder

"Lucky Stars, or the Cobbler of Cripple-gate" was first acted in America at this theatre Oct. 19. "Don Giovanni in Gotham," written by Charles Walcot, was played for the first time Nov. 7, with this cast:

Don Giovanni Mrs. Timm	Melissa Snorter . . Constantia Clarke
Don Guzman C. Walcot	Count Schnutendeish . . Rosenthal
Laporello Graham	Malibran Sweet . . . Mary Taylor
Mons. Kickshaw . . . John Nickinson	Squire Tim B. Baker
Nicholas Appolyon . . James Dunn	Miss Ticketoby . . . Mrs. Watts
Gentleman Jack Clarke	

The farce "Boots at the Swan" was first acted on this date, and also, for the first time in America, "Ladies and Loco-Focos." "How to Pay the Rent" was the afterpiece. "Curiosities of Literature," a farce by Bourcicault (at this time he spelt his name with an r), was first acted in America Nov. 30. Master Wood came here Dec. 5, and did a dance between the plays. "Grandfather Whitehead" was done for the first time in America Dec. 8, with Mitchell as Whitehead, and Walcot as Langley.

"The Captain of the Watch" had its first performance in America Dec. 26, with this cast:

Viscount de Ligny Walcot	Officer of the Watch Barnett
Ordolf de Courtney Clarke	Kristina Mrs. Mossop

"Fra Diavolo, or the Inn of Terracina," was produced Jan. 4, 1843, with this cast:

Fra Diavolo Mrs. Timm	Beppo Wm. Mitchell
Lord Allcash C. Walcot	Zerlina Mary Taylor
Lorenzo James Dunn	Lady Allcash Lydia Singleton

"Beauty and the Beast" was presented here for the first time in America Jan. 20, cast thus:

Beauty	Walcot	Black Cupid	Master Wood
Croton Pump	Nickinson	Marygolden	Mrs. Mossop
John Quill	Mitchell	Queen of Roses	Miss Clarke

The Olympic novelty called "Mr. Liston," with Mitchell as Simon Liston, was done Feb. 13 for Wardle Corbyn's benefit. "Blue Beard" was another extravaganza, in which Mitchell enacted the sanguinary wife-killing tyrant. It was produced for the first time March 1. A dramatic eccentricity called "Antony and Cleopatra" was acted for the first time in America March 1. Walcot played Antony and Mrs. Timm, Cleopatra. "The White Cat" was a musical extravaganza, first given here March 9. "The Pet of the Petticoats" had its initial performance March 23. "The Red Man, or the Bloomingdale Inn" was first played March 28. Mrs. Mossop took a benefit April 7, when the bill was "1940, or Crummles in Search of Novelty," dance by Master Wood, the "Roof Scrambler," an olio in which Mary Taylor, Mrs. Timm, and Miss Singleton sang; the first appearance at this house of the comedian William Warren, acting Abel Day in "The Honest Thieves," followed by an olio in which Mrs. Herbert (from the Bowery) sang and Mrs. Charles Hill executed a dance. "Antony and Cleopatra" was the afterpiece.

This was not William Warren's first appearance in this city, as he had made his New York debut in 1841, at the old Park Theatre, where he played Gregory Grizzle in "My Young Wife and Old Umbrella." In 1845 he went to England. He made his first appearance in Boston, Mass., Oct. 5, 1846, at the opening of the Howard Athenæum, acting Sir Lucius O'Trigger in "The Rivals." The following season he went to the Boston Museum, and, with the exception of one season (when he travelled with a combination), he remained there thirty-seven years. He died in Boston Sept. 21, 1888. As an actor, he was a representative of a good old school that is passing away rapidly. His versatility enabled him to fill a wide range of characters, and always with fine ability. He had both humor and pathos in a large degree. His method of art was so comprehensive that he was able to excel in parts as widely divergent in point of style as Sir Peter Teazle and Nursey Chickwood. His Sir Peter Teazle and Jessie Rural in "Old Heads and Young Hearts" were charmingly natural and sympathetic assumptions.

Charles Walcot took his first benefit in New York at this theatre Dec. 11, when the attraction was "Cats in the Larder," "The Four Sisters," Mitchell as Sam Snaffle (his original character in this country), Miss Rock in the rôle of the four sisters, followed by the farce "Frank Fox Phipps, Esq.," Harry S. Eytinge and

Kate Horn volunteering as Frank Fox and Caroline Popkins. The burlesque "Humpback" was the afterpiece. The travesty "Amy Lee, or Who Loves Best?" by Ben. A. Baker, was first given Dec. 13. It was a travesty on the opera of "Amilie." Lydia Singleton took her farewell benefit Dec. 28. This lady retired from the stage and married Mr. Johnson, a well-to-do merchant of this city. The second act of "Guy Mannering" was given May 9, for James Dunn's benefit, for the first time in this theatre. Mr. Dunn acted Henry Bertram. "Humpback" and "Sam Parr" were also seen, and a concert was given, in which Dunn sang "The Day When We Went Gypsyng," Charles Walcot sang "John Anderson, My Jo;" Mrs. Timm, "Bounteous Lady," accompanied on the clarionet by George F. Bristow; James Dunn and Raymond (Stephen Massett) sang the duet "All's Well;" Mary Taylor sang "Away to the Mountain's Brow," and Dunn, Walcot, Rosenthal, and Raymond sang the glee "Lutzow's Wild Hunt." Miss Grover made her first appearance at this theatre May 11, in the Cachucha dance. "Cousin Peter" was seen for the first time in America May 15. Bengough took a benefit May 16, when Mr. Jamison played Mons. Jacques in the play of that name. Mr. Andrews appeared as Splash in "The Young Widow," and executed the mock minuet with Mrs. Mossop. The season closed May 23, 1843.

George Holland made his debut here Sept. 4, 1843, in "A Day After the Fair" and "The Bill of Fare." He continued here until 1849. A remarkable thing about this gentleman and this theatre is that he was first engaged for six weeks only, and from the expiration of that time until his leaving the theatre his engagements were all made for the same term of six weeks. He was so exceedingly eccentric in his style of acting that it would be impossible to convey to the reader anything like an idea of it. He was unlike any other comedian I ever saw. His appreciation of a part had nothing to do with the opportunity it might afford of developing a passion or an eccentricity of mind, but simply the amount of practical fun that he could extract from it. An opportunity of tumbling over a chair, upsetting a table or burning his nose with a candle, was worth to him more than all the finest sentences of wit and sentiment. In the overstrained, unnatural, and exaggerated style of farce incident which characterized the modern school, George Holland was in many respects unequalled. He was one of the greatest practical jokers of his day. Sometimes he would fall down in a fit in Broadway and be carried into a drug store, exciting the sympathy of the crowd, and obtaining the anxious services of druggist and clerks; and then, when cups and band were ready to bleed the unfortunate gentleman, he would coolly rise from his seat, make a profound bow to all present, and solemnly retire, leaving all astonished at his sudden recovery. He was a great

"worker" for his benefits, and one of the most extraordinary methods he ever adopted to dispose of tickets was the following: Being exceedingly fond of oysters, he was in the habit of visiting Fulton Market. On the day before one of his benefits, and after taking his oysters, he walked towards the dock, and all at once his foot apparently slipped, and down he went into the water. A boat was soon manned, and in a short time the struggling comedian was rescued. He was insensible, of course, for as yet he had not had his cue to recover. His apparently lifeless form was conveyed to some place under the market. As he lay there insensible, the proprietor of the place, anxious to know who the sufferer was, put his hand into his pocket in search of a card, or papers, which would give some clue to the identity of the unfortunate man. The first thing extracted was a bundle of pit tickets for Holland's benefit. This was not altogether satisfactory, and another pocket was searched, and another bundle of tickets for Holland's benefit came to light, and every pocket was searched with like results. It soon got buzzed through the market that a man had been pulled out of the water in a state of insensibility, with a lot of tickets for Holland's benefit in his pocket. Holland rapidly came to himself, and with a very serious and confounded air asked where he was. "All right, old boy," was the reply; "you're among friends, you are, and we'll take care of you." He then put his hands into his pockets, and searching first one, then the other, exclaimed, "I've lost all my tickets!" "No, you have n't, neither; here they are, all safe." "Give them to me, I am much obliged; I feel quite well now." "Look here, old fellow," some one said, "stop a bit; your benefit comes off to-morrow night. It ain't worth while to take these tickets away; I guess we can soon sell them here around," and away went the speaker. He had not been gone very long before he returned, with cash in hand for all the tickets for Holland's benefit; and thus the object was gained for which Geo. Holland tumbled into the water. His last regular engagement was at Daly's Fifth Avenue Theatre, where he made his final appearance Jan. 12, 1870, as the Reporter in "Surf." On the 16th of May he received a benefit at the same theatre, and without taking part in the performance he appeared before the curtain and made his last speech to an audience. He said, "God bless you!" and that was all. He died in New York City Dec. 20, 1870, aged seventy-seven years.

As there has always been a great deal of misconception on the subject of the George Holland funeral at the "Little Church Around the Corner," and a great deal of injustice done to the Rev. Dr. Sabine, who did not refuse his church for the funeral, I would state the following facts: A committee called on Dr. Sabine, of the Church of the Atonement, Fifth Avenue and

Twenty-ninth Street, and solicited his services in the performance of funeral rites over the remains. It was at once widely stated that when informed that the deceased had been an actor, Dr. Sabine refused to officiate, and stated he could not open his church for the reception of the remains of a mere actor. This is false. A wedding was to take place there the same day as the proposed funeral, and Dr. Sabine conducted the committee to his church, and after showing them the emblems of joy already adorning the walls, asked whether a funeral would be appropriate. The committee agreed that a funeral at such a time would be very much out of place, but added, the ceremony could not be deferred. "Then," said Dr. Sabine, "you might go to the little church round the corner." This story was amplified and exaggerated, and thence came the furore which was created about George Holland's funeral. It was, however, a fortunate incident, as it was the cause of producing an immense benefit for the family. The funeral took place Thursday morning from the Church of the Transfiguration ("the Little Church Around the Corner") on the north side of Twenty-ninth Street, between Fifth Avenue and Madison Square.

William Winter, dramatic critic of the *Tribune*, called a meeting of gentlemen connected with the press and the stage Jan. 9, 1871, for the purpose of discussing a proposed benefit to Holland's family. The committee of arrangements were Lester Wallack, John Gilbert, J. R. Thompson, Clifton W. Tayleure, Geo. W. Hows, John Brougham, Aug. Fenno, Jas. Schonberg, Wm. Davidge, A. C. Wheeler ("Nym Crinkle"), Wm. Winter and Henry Sedley (chairman). Theo. Moss and J. H. McGonnigle were the treasurers. The benefit took place in New York, Brooklyn, Boston, Baltimore, San Francisco, and Vicksburg. The gross receipts from these, and by contributions, reached the sum of \$15,554.35.

William Rufus Blake, one of the Olympic's greatest favorites, began his professional career as a light comedian, as in his early days he was a really handsome man. He excelled in the old comedies, and his performance of Young Dornton in "The Road to Ruin" was considered one of the best ever known to the stage. As his bulk increased with his years, he was compelled to abandon light-comedy parts and adopt the portraiture of the old-comedy uncles and fathers, and also some parts purely sentimental. In the former he was undoubtedly one of the most mirth-provoking of actors, and his Lord Duberly in "The Heir at Law" always attracted large audiences to Wallack's, Burton's, and at Laura Keane's, where he played the most brilliant engagements of his life.

Mr. Blake, who was born in Halifax, N. S., in 1805, made his New York début at the Chatham Theatre during the season

of 1825-26 as Frederick Bramble, in "The Poor Gentleman." In 1839 he went to Europe and appeared at the Haymarket Theatre, London. He made his last appearance at Wallack's June 9, 1862. His last appearance in New York was April 16, 1863, as Geoffrey Dale, in "The Last Man," at Laura Keane's Theatre, and, in making a speech of acknowledgment before the curtain, he gave utterance to the prophetic words: "I feel serious to-night. Something tells me I may never again appear before you." His last words on the New York stage were: "Heaven's blessing on the last man!" His last appearance on the stage was made April 21, 1863, at the Boston Theatre, as Sir Peter Teazle. Here is a copy of the programme of that night:

THE SCHOOL FOR SCANDAL.

Sir Peter Teazle	W. R. Blake	Trip	Mr. Parkes
Charles Surface	George Vandenhoff	Snake	Mr. Jones
Joseph Surface	F. E. Aiken	Joseph's Servant	Brown
Oliver Surface	Sam Emery	Lady Sneerwell's servant	Holmes
Crabtree	W. Scallan	Lady Teazle	Mrs. Barrow
Sir Benjamin Backbite	J. Duff	Mrs. Candour	Rachel Johnson
Moses	W. H. Curtiss	Lady Sneerwell	Mary Carr
Careless	W. J. LeMoyne	Maria	Mrs. Sedley Brown
Rowley	J. Biddles		

After the performance, Mr. Blake was taken suddenly ill and carried to his hotel, where he died during the night. He was the first actor ever called before the curtain in this country, which occurred at Boston, Mass., in 1827.

The first encore on record is that given to the nobleman Andronicus, a Roman actor, who, according to Valerius Maximus, was called back so often to repeat his speeches that he, in self-defence, brought a boy to declaim for him, while he himself supplied the gestures. All artists should stoutly refuse to respond to encores. I refer more particularly to singers, especially where this sign of public approval is spontaneous and general and not the studied freak of an insidious claque, in which all the ushers of the theatre take part. But encores should be abolished. They are both unreasonable and inartistic. Some people encore because they want the concert prolonged, and to hear a maximum amount of music for a minimum price. Many encore because others do so. Numerous people have not yet decided why they encore at all. Many respectable concert-goers are not in favor of a repetition.

From 1841 till 1845 this theatre remained the most popular resort in the city, where an entertainment, consisting entirely of light and amusing farces, comedies, and burlesques was performed by the best comic talent, — Mitchell, Walcot, George Holland,

Mrs. Booth, Miss Taylor, Wm. Conover, and John Nickinson being among its principal players. Mr. Mitchell was ever on the alert for young and pretty ladies, those who could act as well as look charming, and he gathered around him from Dame Nature's conservatory a lovely bouquet: Miss Singleton, the pretty young widow R. Baldock, Mrs. Bailey, Mrs. Plumer, and Mrs. W. Pension; Harry Horncastle, Harry Russell, James Everard, and David Anderson were also connected with the company. George Loder continued musical director, but Harry Marks was the leader. Loder married Mrs. Baldock. This lady was a great favorite at the Olympic. Afterwards she went to California, and died in San Francisco Nov. 2, 1855. The scene painter was Bengough, who married Mitchell's daughter.

Benjamin A. Baker, who died in New York Sept. 6, 1890, was prompter and actor. He first appeared here Dec. 9, 1839, and remained eleven years. He rang up the curtain the first and the last night of Mitchell's management. June 3, 1844, the company opened at Niblo's Garden in "The Child of the Regiment" for a brief summer term. During the season of 1845 English opera was produced by the regular company. "Amilie," "Fra Diavolo" (played for six weeks), "The Barber of Seville," "National Guard" and "The Marriage of Figaro" were sung.

In 1845 Mary Taylor created a furor among theatre-goers by her impersonation of Prince Ahmed in "The Magic Arrow." William Conover and Constantia Clarke were great favorites here. "Dick Whittington and His Cat," was one of Miss Clarke's first successes. "Don Cæsar de Bazan" was produced here, for the first time in New York, by Anna Cruise, Julia Barton, Chas. M. Walcott and A. W. Fenno. Mary Cecilia Taylor, familiarly known as "Our Mary," was one of the most attractive artists known to the habitués of this house. There was something about "Our Mary" so arch and winning that a very anchorite would wear a look of deep delight at her beautiful acting, and still more exquisite singing.

John Dunn, known as "That Rascal Jack," appeared for Ben. A. Baker's benefit.

"Used Up" was played here for the first time in this country during the season of 1846, with Charles M. Walcott as Sir Charles Coldstream. A novelty in the shape of a panorama representing scenes on Broadway, from the Battery to Grace Church, was unrolled during the winter of 1848. William Conover, in the character of Crummles, was the lecturer. Conover died in this city in 1851.

"A Glance at New York," by Ben A. Baker, was produced for the first time Feb. 15, 1848, and for the benefit of the author. This is a copy of the programme:

BENEFIT OF MR. BAKER,

when a new local sketch, written expressly for this theatre, entitled

"A GLANCE AT NEW YORK IN 1848"

Will be presented; also the fairy extravaganza entitled

"KABRI, OR THE WOODEN SHOEMAKER."

Kabri	Mr. Holland	Lestong	Bleecker
Prince Rudolphe	Mr. Arnold	Madame Kabri	Mrs. Henry
Nico	Mr. Conover	Annette	Miss Roberts
Jacopa	Henry	The Fairy Blanche . . .	Miss Phillips

In the course of the piece

A CHARACTERISTIC DANCE

BY MISS PARTINGTON AND MRS. LE BRUN.

To be followed by, first time here, the farce entitled

"MY YOUNG WIFE AND OLD UMBRELLA."

Gregory Grizzle	Peter Cunningham	George Allen	George Arnold
Peter Prog	William Henry	Dinah	Miss Phillips
Augustus Tompkins . . .	Conover		

LA POLKA—MISS MEALING AND MISS M. MEALING.

"A GLANCE AT NEW YORK IN 1848."

New Scenery			Mr. Bengough
Machinery			Mr. Burns
Music arranged by			E. Woolf
New dresses by			Mr. Roberts
Mose	Frank Chanfrau	Mike	Sylvester Bleecker
Harry Gordon	Geo. Arnold	Major Gates	Levere
George Parsells	George Clark	Mrs. Morton	Mrs. Henry
Jake	W. Conover		

This sketch was performed for four weeks in five scenes, subsequently, with the following characters introduced:

Eliza Stubbins	Mary Taylor	Mr. Morton	Mr. Henry
Ben	Mr. Seymour	Sam	Master Frank Drew
Jenny	Miss Barber		

As soon as Mary Taylor recovered from her illness, five more scenes were introduced and the part of Lize was written for her. Frank Drew was call boy.

Chanfrau had been a Bowery boy, and there were three or four strongly cast individualities that had impressed him in his East Side experiences. He lived near Essex Market with his parents, and nearly every day on his way to the theatre was in the habit of dropping in at the Broadway House, on the corner of Grand Street, to get a sixpenny plate of corned beef. One day, while enjoying

this frugal meal, a fellow with a red shirt and open collar came in and sat down near him. The swagger, the "soap locks," the projected chin and the saucy air formed a strong typical picture. He called out to one of the waiters:

"Look a heah! gim me a sixpenny plate ev pork and beans, and don't stop to count dem beans, d'yr heah!" The manner and language were intensely characteristic of a certain class then known as the "fire boys." The man himself was Mose Humphreys, a printer employed in Beach's *Sun* office.

Ben. A. Baker, after Chanfrau had created a great deal of merriment by successive imitations of the firemen, suggested to him that these characterizations might be worked into a local sketch and put on the stage. Baker wrote it, and called it "A Glance at New York." It was submitted to Mitchell, and he condemned it at once. "The characters are good," said he, "but what a bad piece!" It was laid away, and must have been forgotten had it not been that, some time after, Baker was to have a benefit, and, being pushed for a novelty, he thought of this sketch, and proposed to Chanfrau, who was then playing in subordinate rôles, to do it. Mitchell used to tell how he went on the stage that night just before the curtain was rung up, and seeing Chanfrau at the back, dressed for his part, was on the point of ordering him off, supposing he was one of the "Centre Market loafers." When the play opened and Chanfrau made his appearance, there was a dead silence in the house. This was remarkable, because the patrons of the establishment were in the habit of welcoming every well-known member of the company with applause. But the fact is they did not recognize Chanfrau. He stood there in his red shirt, with his fire coat thrown over his arm, the stovepipe hat—better known then as a "plug"—drawn down over one eye, his trousers tucked into his boots, a stump of a cigar pointing up from his lips to his eye, the soap locks plastered flat on his temples, and his jaw protruded into a half-beastly, half-human expression of contemptuous ferocity. For a moment the audience eyed him in silence; not a hand or foot gave him welcome. Taking the cigar stump from his mouth and turning half-way round to spit, he said:

"I ain't a goin' to run wid dat mercheen no more!"

Instantly there arose such a yell of recognition as had never been heard in the little house before. Pit and galleries joined in the outcry. It was renewed several times, and Mose was compelled to stand, shifting his coat from one arm to the other, and bowing and waiting. Every man, woman, and child recognized in the character all the distinctive external characteristics of the class.

Syksey, although not in the bill, was in the reconstructed version, James Cunningham, father of Willie Seymour, impersonating

it. Porgy Joe of Catharine Market was created later by Jack Winans at the Chatham in "New York As It Is."

F. S. Chanfrau died at Taylor's Hotel, Jersey City, N. J., Oct. 2, 1884. The chief qualities of his acting were versatility and imitative power. He played in every dialect known to the stage, except the Welsh. In broken French his utterances were exceedingly true to the style of speech which marks the Frenchman. In this Chanfrau derived much aid from the fact that his father was a Frenchman. His Scotch pronunciation he attained by patient study and practice. His fine Lancashire was derived from Lysander Thompson. His Bob Brierly has never been equalled in America. Off the stage he was bluff, hearty, and earnest in manner. His method of life was simple. Careful of money, yet generous, exacting yet just, hating all sham, yet sympathizing with misfortune, and imbued with great pride in his profession, he was the best friend of its rank and file on the stage.

Mary Gannon appeared here at the opening of the season of 1848-49. Her best rôles were Leander in Planche's burlesque "Hero and Leander," and Margot in "The Poultry Dealer." She was in those days a beauty, fresh and plump, with a foot that Titania might have envied, eyes that sparkled like dew-drops in the early sun, a sweet ever ready laugh, and a vivacious nature which fitted her admirably for the burlesques and comediettas. "Our Mary" Taylor and Constantia Clarke contested with her the palm of popularity. Mary Taylor could outsing her; Clarke could outact her; yet Mary Gannon could always win the lion's share of applause. A glance, a peal of laughter, a graceful turn of her head, and the "Hi! hi!" of the pit was hers for the night. At Wallack's later, as at the Olympic, she was the favorite of the town, of the theatre, and the management. During the fall of 1849, finding that as Burton's Theatre gained in popularity his declined, Mitchell brought his management of this place to a close. "Candle Lectures," by Ben A. Baker, were quite a feature here. With Mitchell and George Holland, the audience were treated to a fund of humor. "Poor Pillicoddy" was played here, for the first time in New York. Mary Gannon and George Holland had the leading characters. The season closed March 9, 1850, and Mr. Mitchell retired from management.

It was a bad custom of Mitchell's to permit outsiders to go behind the scenes; in fact, any man of prominence, who could first get an introduction to Mitchell, would at night be found "behind," hobnobbing with members of the company. On the occasion of Charles Dickens' visit to this country, "Boz in America" was played here, with Horncastle as Boz. On the first night of its presentation Dickens happened to be "behind." He was introduced to his "double," and so much was he struck by Horncastle's

clever make-up for him, that he sent a messenger to his hotel and procured the hat and overcoat which he wore when he landed, and Horncastle wore them during the play. For years this abuse of going behind the scenes has existed in many theatres; but no recognized legitimate manager will, I can safely say, permit any one not directly connected with the stage to enter its portals. This is not so with those managers who have burlesque or spectacle as an attraction. Not only are strangers permitted to attend rehearsals, but to go behind the scenes during performances — a practice which is fraught with a two-fold evil. Firstly, it lowers and depreciates the character and effect of the piece about to be performed, and, secondly, it gives an opportunity or implied license for the exercise of immorality in different phases. The parties thus privileged to go behind the scenes generally do so for no legitimate or honorable purpose — a fact to which many can bear unequivocal testimony from personal observation and experience.

Now, to prevent all this, there is one, and only one, very simple course open — to admit no non-professional persons to the stage on any pretext whatever.

William Mitchell was engaged in England and brought to this country by Tom Flynn as comedian of the National Theatre (Leonard and Church streets), this city. He arrived in New York in July, and made his American début Aug. 29, 1836, as Jem Bags in "The Wandering Minstrel." He was received with enthusiasm, and during his whole career evoked the kindest treatment from the press. His versatility was well tested during his connection with the National Theatre, at one time as the first Witch to Forrest's Macbeth; Tom Bags, in Celeste's "St. Mary's Eve;" Beppo, in "Fra Diavolo;" and Pedrigo Potts, in "John of Paris." He was stage manager of the National, and continued there until it was destroyed by fire, when he leased the Olympic, where, from the first night, his success was established. For twelve years the Olympic, under his management, was the most popular place of amusement in this country. Old New Yorkers will remember with pleasure the comedies, vaudevilles, burlesques, and comic operas presented by such actors as Mitchell, John Nickinson, James Henry Horncastle, Edwin, Chas. Walcot, W. Conover, Geo. Holland, "Our Mary" Taylor, "little" Constantia Clarke, Mrs. Timm, Charlotte Nickinson (afterwards Mrs. Morrison, a successful manageress in Canada), and many more Olympians whose efforts will ever be green in their memory. Mitchell produced a series of English operas in a careful and artistic manner. His tact as a manager and his merits as an actor ensured his success. His expenses were only \$80 per night. His yearly profits for ten years were once estimated at from \$10,000 to \$12,000. He achieved greater success in eccentric parts than in broad, low

comedy. His Crummles was so capital that the name adhered to him through life. He achieved his triumphs by spurning the conventionalities of ordinary actors, and founding for himself a school of naturalness and intellectuality which gave a marked degree of freshness to all his efforts. Great is the artist's triumph! Yet, at least upon the stage, it is but fleeting and ephemeral, and may be annihilated by the merest accident. Mitchell could easily counterfeit the exuberance of drollery, and just as easily draw tears by the pathos and naturalness of his acting in serious drama. He was a man of strict integrity, though rigidly economical in his business arrangements. He was exceedingly popular with his employees and his patrons, and made the Olympic the jolliest theatre in the city. We have had no New York manager more able, more vigorous, more capable of catering to the public taste than William Mitchell. At the close of the season, affected almost to tears, he bade adieu, forever, to his audience, who had thronged the theatre to witness his last personation of the well-known Crummles. Poor Mitchell passed rapidly from the world's memory, like a bubble on the current of some sunlit stream, which sparkles gaily for a while, then bursts and is seen no more. He died in this city May 12, 1856, after a long period of suffering. His disease was paralysis, which, while it destroyed his physical powers, left his mind as clear and vigorous as ever. It is said that he died poor. He did die in poverty, and his friends had begun the work of getting him a benefit, when they were anticipated by his death.

William E. Burton tried to resuscitate the Olympic, opening it Sept. 9, 1850, and he acted here in "The Serious Family" Sept. 17, and in "Poor Pillicoddy" Sept. 19. Sept. 20 "The Daughter of the Stars" was the title of a play presented, with Mr. Howard as Hon. Anthony Hawkstone, and the extravaganza "Jennyphobia" with George Skerret as Visjuice and Mr. Conover as Seeds. The performance closed with "Alcestis." Sept. 21 "Dobson & Co.," "Alcestis," "Actress of All Work," and "Jennyphobia" was the bill. Burton's management closed Sept. 26. He paid Mitchell \$1,200 for all his possessions in this theatre. During Burton's lesseeship he called the house "The Olympic Branch of Burton's."

Fellows' Minstrels took possession Sept. 30, and continued five nights. It was reopened Nov. 11 by W. A. Asche & Co., with a vaudeville company, consisting of W. Copland, Mr. McDougal, Linden, Miss Sheppard, Joseph Jefferson, and Mrs. Henry. The programme was: "A Struggle for the Pants," "Peep at 6 P.M." and "My Precious Betsy." During the evening the Ethiopian Rabel Family gave feats in legerdemain. This management closed Nov. 19. The house was afterwards let for various kinds of entertainments, and to any one who could pay the rent.

"Burgthall's German National Theatre" was what it was called when it opened June 18, 1851. "Hurmoristische Studien," a two-act farce by Lebrun, followed by Herr E. Zwing and wife, acrobats and magicians, and a Tyrolienne dance executed by Demoiselle Thérèse La Tourier formed the programme. June 20 "Die Schule der Verlietten" ("The Love Chase") was acted; June 24, "Der Vater Der Debutantin" ("The Father of the Young Actress"), when Herr Burgthall made his first appearance here; June 25 was opera night, when was sung, for the first time in America, the romantic opera entitled "Preciosa," by Karl Maria Von Weber. The house was shortly after remodelled into a store and occupied by the Cheshire Crystal Glass Co. Several other kinds of business were carried on in the building. It was discovered to be on fire at 3 o'clock on the morning of Dec. 20, 1854, and the building was entirely consumed, including the City Assembly Rooms, which were situated above the theatre.

John Nickinson had three daughters: Charlotte, Virginia, and Isabella. Charlotte married Mr. Morrison of the Land Department, Canada. She was afterwards a successful manageress in Montreal, Canada. Mr. Morrison was at one time on the staff of the *New York Times*. Virginia was married to Owen Marlowe, the well-known light comedian, and died in this city March 7, 1899.

HOPE CHAPEL

THE place of amusement, if it could be so called, known as Hope Chapel, was formerly a church and was let for panoramas, lectures, and similar entertainments. There were two halls, known as the upper and lower halls. The building was situated on the east side of Broadway, just below Eighth Street. For a long time it failed to prove a paying speculation. A minstrel band called the Californians appeared here, but their stay was brief. It was occupied on Sunday evenings by the Spiritualists, who retained possession of it for a number of years. Upon their leaving, it remained unoccupied for a long time, but was eventually fitted up as a lecture room, and, not proving a popular place of resort, was soon vacant again. On March 28, 1853, Dr. Valentine commenced a brief stay here, assisted by Mme. Lovary, vocalist, and Herr Stoepel, performer on wood and straw instruments. In December Dion Bourcicault was announced to appear in a course of "literary soirées." They were in the form of lectures, and were entitled "Sketches of European Society," "Woman and Her Rights (?) and Her Wrongs," "My Literary Life, or the Vicissitudes of a Man of Letters in London and Paris," and "The Story of the Stage." Dion Bourcicault was at that time a young, dapper, bald-headed fellow, with lots of ability and a firm determination to make his way in the world.

He was heralded in his advertisements with a considerable flourish of trumpets as the successful author of "London Assurance," "Old Heads and Young Hearts," "The Irish Heiress," and other plays. But in spite of his success as a dramatic author, the public somehow could n't be persuaded to accept him as a lecturer, and this in the face of the fact that he had promised faithfully to initiate them — as it were — into the mysteries of London fashionable life, and tell them funny stories about the living originals from whom he drew the characters of Sir Harcourt Courtly, Dazzle, Dolly Spanker, and Lady Gay. It was all in vain, however. The public either did n't believe the bold Bourcicault, or else did n't care to be made a party to those secrets which he proposed to disclose. So he read his lectures to empty benches. At first he gave them on Tuesdays and Thursdays; on Dec. 19 he commenced to give them nightly.

The Boone Children were the first successful attraction that appeared here. Feb. 6, 1854, they took a benefit, with the balcony scene from "Romeo and Juliet," and scenes from "Julius Cæsar," "The School for Scandal," "The Honeymoon," and "The Merchant of Venice." Hope Chapel then fell into disuse for a time, and was not opened for regular entertainments until Jan. 15, 1855, when it was called "Donaldson's Opera House," H. W. Donaldson beginning his season with a minstrel company. Their stay was a brief one. "The Academy of Minstrels" was the next name given to this house. It was opened Aug. 20, 1856, by Frank Hussey and Joe Taylor with a minstrel troupe, consisting of Hussey, Taylor, P. Sterling, C. F. Shattuck, S. S. Purdy, Frank Leslie, Walter Fields, D. Dellimore, J. Childs, Carroll B. Isaacs, H. Heron, Buckley, and Gibson. Sept. 3, Adolph Nicholls, violinist, and M. J. Solomons, clarionetist, joined, and a few days later the place was suddenly closed.

The house underwent many changes of management for the next five years. Lola Montez lectured here on "Beautiful Women" Feb. 3, 1858, and on Feb. 8 her subject was "Wits and Women of Paris." William Davidge commenced a series of lectures on the works of Charles Dickens Dec. 8. Mr. and Mrs. Henri Drayton, who had been giving their drawing-room entertainments at the French Theatre, 585 Broadway, opened here Nov. 8, 1859. They presented for the first time in America a new version of "Love's Labor's Lost." They continued for a number of weeks. Catherine Lucette and Capt. Morton Price opened here March 9, 1860, in their drawing-room entertainments. Gen. Tom Thumb came early in April. On Jan. 15, 1861, "Blind Tom" first appeared in this city. Panoramas, concerts, lectures, continued the attractions presented here for a long time.

The name of the place was again changed and on May 23, 1864, Mrs. Harriet Holman opened it as "The Broadway Academy of Music," with "Cinderella." "The Daughter of the Regiment,"

"The Bohemian Girl," "Beauty and the Beast," followed. In the organization were Sallie and Julia Holman, Mrs. Harriet Holman, Alfred Holman, W. H. Crane, and others. This house was next opened as "The Theatre Comique" by Harry Leslie, tight-rope walker and pantomimist. A variety entertainment was given by H. Leslie, W. H. Stratton (banjoist), Harry Merritt, G. Leslie, Rhody McGuire, Fanny Wilton, Clark Brothers, and Miss Garrett. David Braham was the musical director. Isabella Solaro, a female magician, appeared in July, 1864, and was followed by Woodruffe's Glassblowers. Effendi Oscanyan, the Turkish lecturer, took this place for a few nights, and rechristened it "The Meddah." Sig. Blitz, Jr., opened here with his ventriloquial and magical entertainment Aug. 14, 1865. Mina Geary, J. N. Senia, and Gustave Geary joined forces with Sig. Blitz in September. He closed Sept. 23, and during his lesseeship he called it "Blitz's New Hall." E. Byron Christy had a benefit Jan. 25, 1866. D. T. Corrie's Panorama of Scotland commenced Feb. 19, with Corrie as lecturer, Henry Leslie, P. Rafferty, Scotch tenor; Agnes Sutherland, the Scottish nightingale, and Maggie McLeod, vocalists. These people remained four weeks, Mr. Corrie having a benefit March 16, under the patronage of the members of the New York Caledonian Club, when James Cummings, Scotch vocalist, made his first appearance in New York in five years.

During the remainder of the season up to May, 1866, concerts were given by the pupils of Sig. Clements, the Hutchinson Family, Mrs. E. A. Payne, F. W. Mollenhauer, Mrs. Georgia Sheppard, Mrs. Clinton Price, G. W. Crow, John Prume, H. B. Lasserne, J. S. Thompson, F. Bergner, Mary M. Ruton, Mrs. S. P. McDonald, Hattie M. Gibbs, Mrs. Therese McKenna, M. Louis Dachauer, Mrs. C. E. Whelan, Henry Byron, Stephen Massett, and George Guy; and readings, lectures, and literary entertainments by Henry Morford, Mrs. Prosser, Mr. and Mrs. George Vandenhoff, Mrs. H. C. Watson, Mrs. E. Van Buck, and Mr. De Cordova.

KELLY & LEON'S

THE house having been without a regular manager for some time, Kelly & Leon took a lease of the entire building for two years. They got possession May 1, 1866, and completely renovated and altered the premises, making a billiard saloon out of the lower hall and converting the upper one into a minstrel hall. They let out the dwellings over the hall, the stores on either side of the entrance, the billiard saloon and basement, receiving therefor, in the shape of rent, more money than they were actually paying for the entire premises, and leaving them the minstrel hall free of rent. They opened Oct. 1. In the company were Edwin Kelly, Francis Leon,

Frank Moran, John Allen, Oberist, E. P. Fairbanks, George and Willie Guy, G. W. Jackson, George Christy (for a short time), Nelse Seymour, Dick Sands, Sam Price, William Butler, Sig. Bretano, Garatagua, and afterward Eph Horn. Frank Moran was on the bones end, Johnny Allen, tambourine, and Edwin Kelly, interlocutor. In their first part were thirteen performers and a pianist, besides the three mentioned above. They closed the season, June 22, 1867, and went on a brief travelling tour, returning and opened their second season July 29, 1867. They now had in their organization Delehanty and Hengler, F. Williams, Add Ryman, Nelse Seymour, Sam Price, Harry Stanwood, Hogan and Hughes, Kelly, Leon, and others. A. L. Parkes was the business manager.

William Henry Delehanty died in this city May 13, 1880, of hasty consumption. His last appearance in public was at Harry Miner's Theatre, this city, April 17, 1884, with his partner, Hengler. He composed many songs and dances, which became very popular, among them being "Little Bunch of Roses," "When Flowers Blush and Bloom," "Pretty Jessie," "Apple of My Eye," "I Hope I Don't Intrude," "Strawberries and Cream," and "Beautiful Pink and White Roses." His first appearance in this city was Aug. 12, 1867, with Hengler at Kelly & Leon's Minstrels. Thomas Michael Hengler died at Greenpoint, L. I., Aug. 21, 1888.

In consequence of the shooting and killing of Thomas Sharpe (brother of Sam Sharpley, the well known minstrel performer) by Edwin Kelly,¹ this house was closed for a while, but reopened Dec. 17, when Geo. W. H. Griffin appeared as interlocutor. Rollin Howard, Dave Reed, W. H. Brockway, George Guy, Oberist, W. H. Butler, Heywood, J. H. Budworth, and G. W. Jackson made up the company. Leon made his reappearance Feb. 3, 1868. Joseph Murphy (the present Irish comedian) joined the company April 20. Mr. Murphy was the champion bone-player. Jas. Blamphin, harpist, appeared April 27, as did F. B. Naylor, a clever tenor. June 8 Edwin Kelly reappeared. He had been tried for the shooting of Sharpe at the Fifth Avenue Opera House, and promptly acquitted. The season terminated June 27, 1868.

The company opened their third season Aug. 31. They charged a higher price of admission than was ever before demanded by a minstrel band—\$1.50, \$1, and 50 cents. They commenced making a feature of opera burlesque Feb. 3, 1867, when the "Grand Dutch S" was presented in a manner never before attempted by a minstrel band in this country, and equal in costumes and general appointments to any production at our theatres. The piece had a great run, and made many thousands of dollars for the managers. This was followed in rapid succession by other burlesques. When they opened their last season they had in their first part thirty-five peo-

¹ See history of Madison Square Theatre for particulars.

ple, including sixteen musicians, sixteen in the chorus, two end-men and a pianist, forming two semicircles across the stage. In the company were W. H. Brockway, S. S. Purdy, G. W. H. Griffin, J. H. Surridge, Leslie and Raynor, the Guy Brothers, R. M. Carroll, M. Schenet, Summers, Grey, Richard Davis, J. C. Campbell, Ed. Warden, Kelps, Meyer, and others. But the business began to decline, and on Jan. 9, 1869, they gave their six hundred and twenty-fifth and last performance here. The hall was next leased to G. T. Reeder, at a rental of \$15,000. Mr. Reeder was a real estate broker, unknown in theatrical affairs. It was opened Jany. 17, 1869, as the Waverley Theatre, with the Elise Holt Burlesque company. Thomas E. Morris was manager and Fred W. Zaulig musical director. The company consisted of Elise Holt, Emily and Mary Pitt, Minnie Jackson, Fanny Prestige, Williams, Emma Bell, the Rigl Sisters, James Lewis, Owen Marlowe, E. Coleman, C. T. Parsloe, Jr., Belvil Ryan, H. Wall, T. E. Morris, and afterward George Atkins. "A Pretty Piece of Business" and H. J. Byron's burlesque, "Lucrezia Borgia, M. D.," were given for the initial performance. Elise Holt made her first appearance in New York as Genarro, and James Lewis was Lucrezia. This burlesque had a run of six weeks, during which time Minnie Jackson assumed Elise Holt's part, that lady having been taken ill. Byron's burlesque, "Ivanhoe," was presented March 31, with Maggie Desmond as Wamba. Elise Holt reappeared April 12. "Ivanhoe" had this cast:

Wamba	Elise Holt	De Bracy	Fanny Prestige
Rebecca	James Lewis	Cedric	Belvil Ryan
Rowena	Emily Pitt	Black Knight	C. T. Parsloe
Ivanhoe	Minnie Jackson	Isaac	E. Coleman
Prince John	Mary Pitt	Sir Brian	Harry Wall

This ran until April 19, when "Lucrezia Borgia" was revived. F. C. Burnand's burlesque, "Paris," localized by C. K. Rattray, was produced April 28 with this cast:

Paris	Elise Holt	Jupiter	Minnie Jackson
Qenone	Jas. Lewis	Cupid	Belvil Ryan
Venus	Viola Crocker	Castor	C. T. Parsloe
Mercury	Emily Pitt	Pollux	Geo. Middleton
Juno	Mary Pitt	Orion	Harry Wall

On May 8 the Elise Holt company closed, and were followed by the Wilmore-Rogers London combination, May 10, in "Miriam's Crime," with Felix Rogers as Biles, and Lizzie Wilmore as Miriam; "The Middy Ashore," with Jennie Wilmore as Harry Halcyon, and Rogers as Tom Cringle; and "Ici on Parle Français," with Jennie Wilmore as Anna Maria, and Felix Rogers as Mr. Spriggins.

William Brough's burlesque, "Pygmalion and Galatea," was given May 13, for the first time in New York. The cast was:

The Statue	Jennie Wilmore	Psyche	Mary Pitt
Galatea	Lizzie Wilmore	King Astyages	C. T. Parsloe
Cambysses	Felix Rogers	Harpagus	J. C. Dunn
Pygmalion	Minnie Jackson	Mopsa	Anna Campion
Venus	Emily Pitt		

"Ixion" was revived May 26, with Lizzie Wilmore as Juno, Jennie Wilmore as Ixion, and Felix Rogers as Minerva. The season closed disastrously June 12.

This house was reopened June 17, under the management of Thomas E. Morris. The Elise Holt company returned and opened in "Paris" and "Jenny Lind." Belle Howitt, Georgie Dickson, Ida Preston, and George Brookes were additions to the company. They lasted only three nights. Belle Howitt died in this city April 16, 1886. The next manager was Charles J. Fyffe, who opened the house June 21 with "The Old Curiosity Shop." The cast was: Coleman as Quilp, Rosalie Jack as Little Nell, Charles J. Fyffe as Grandfather Trent. Six nights were enough to satisfy Mr. Fyffe, as business was bad, and the house closed June 26, to reopen June 28 for a benefit to the treasurer, T. T. Davis. Asa Cushman was the next manager, and opened June 28. In the company were: the De Lave Family, gymnasts; La Petite Zoe, and Mlle. Lolo, trapeze performers; M. Delha, contortionist; Asa Cushman and Minnie Jackson, in protean sketches; the Rigl Sisters, dancers, and John Burke, zouave-drill performer. They gave up the ghost July 5, reopened July 19 with a burlesque by Edward Warden, entitled "The Mooncharm," and closed quickly July 24. Minnie Jackson Cushman is at present living in retirement at Brooklyn, N. Y. John Stetson and Clinton J. Eddy were the next managers, and Gilbert T. Reeder proprietor. They began a season Aug. 23, 1869, with Annie Hindle, Eva Brent, Ella Wesner, Adelaide Gonzales, Bertie Maywood, Viro Ferrand, the Clinetop Sisters, the Wallace Sisters, Eph Horn, Richard M. Carroll, Sr., Gus Williams, Lew Brimmer, and Sam Ryan. This company was strengthened as the season proceeded by the addition, at intervals, of Sheridan and Mack, Charley Pettengill, the Delevanti Bros., Walter Bray, Polly Daly, Zoel, Johnny Allen, the Brennans, Master Sniffin, Rollin Howard, Louise Boshell, Mlle. Devere, Billy Carter, and Susie Palmer. The variety business proved a failure, and Eddy & Stetson withdrew Sept. 18, but the theatre continued open under the proprietorship of G. T. Reeder, who, undaunted by previous failures, continued it as a vaudeville house. The house closed Oct. 9. Among those who appeared under Reeder's régime were the Zanfretta Family, Billy Devere, Eph Horn, George Warren, Clifford, the Caron Family, Mlle. Lupo, and Waddleton. Oct. 18 Charles T. White opened the hall as a variety theatre, but met with no better success than his predecessors, and it again closed on Nov. 20. Mr. White's company consisted of Mlle. Ricci, Ada Alexander, Jennie Benson,

Charley White, Harry Bloodgood, J. H. Budworth, Frank Gibbons, John Burke, Andy Leavitt, Billy Carter, M. Gallagher, J. S. Forbes, W. Devere, Thompson, Lane, Parker, and a ballet troupe. To those were subsequently added M. Wietoff, Mlle. Dacoste, Ida Devere, Cool Burgess, Emily and Betty Rigl, Delevanti Brothers, Geo. C. Davenport, H. T. Mudge, "Gen. Grant, Jr.," Harry Clifford, Watson, and Wells. The house was closed only a week, as Charles White reopened it on Nov. 29. The attraction offered was Allen, Pettengill, Delehanty & Hengler's Minstrels, consisting of Johnny Allen, Chas. Pettengill, Gustave Bideaux, Delehanty, T. M. Hengler, Dick Sands, Master Barney, Henry Saxton, Frank Girard, and Naylor. Their season closed Dec. 31, 1869. Charles Pettengill died at Albany, N. Y., Oct. 10, 1870. Gustave Theodore Bideaux died at Hatboro, Pa., March 5, 1886. He retired from minstrelsy about 1874 to practise medicine, but returned to the minstrel stage in 1879, though he did not long continue before the footlights. Master Barney (right name, Bernard Scholar) died at Brooklyn, N. Y., Feb. 25, 1886. Frank Gerard's real name was Giraud. He died in Brooklyn, N. Y., Nov. 1, 1900. James Taylor, a London comic singer, leased the house and opened Jan. 10, 1870, with Prof. Sylvester, magician. Business was bad, and he closed Jan. 22. Kelly & Leon opened it Feb. 7 and closed July 16. When they reopened they had just returned from Europe. A first-class company was secured, consisting of Sam Price, James Clarke, Sig. Brochelli, F. Fraulig, Cool Burgess, S. S. Purdy, W. H. Brockway, J. R. Clinton, Quilter and Goodrich, F. Meyering, J. B. Carter, J. C. Withers, L. W. Ball, G. Field, F. Lake, Charles Eslinger, Master R. Loech, James Martin, Fred Evans, George Bright, Joe Bright, and J. H. Surridge. The burlesque of "Frow Frow," a travesty on "Frou Frou," was first produced April 18. Francis Leon acted Frow Frow. May 2, "La Belle L. N.," a burlesque on Offenbach's opera, "La Belle Hélène," was first acted. On May 6 "The Black Statue" was done, and Gayner, Clinton, Clarke, and Violo joined the company. John Hart was the Jake, and Edwin Kelly the Statue. On May 16 Dave Wilson made his New York début on the bones end, and did a bone solo in the olio. John H. O'Neil, from California, appeared in "Essence of Old Virginny;" May 23 Rollin Howard, "wench dancer," and Cooper and Fields, song and dance performers, appeared. Edwin Kelly did an act of legerdemain for the first time, and Dave Wilson gave "Old Uncle John." S. S. Purdy reappeared May 30; Master Lewis Fink, the boy soprano, commenced June 6; June 13 Fayette Welch opened, playing on eight different instruments, and dancing a jig and playing on a fife at the same time. On June 27 Leon and several members of the troupe, who had been out on a short tour, reappeared in "Frow Frow." At the close of Kelly & Leon's season Lina Edwin leased the hall and reopened the house Sept. 12, 1870. It was now

called "Lina Edwin's Theatre," and the prices were reduced to fifty cents admission, and one dollar reserved seats. Phillip's comedy, "A Bird in the Hand Worth Two in the Bush," was presented. Edwin F. Thorne, Walter Grisdale, Harry Jackson, J. H. Broughton, Miss M. Wood, Eugene Eberle, J. H. Chatterton (since known as Sig. Perugini), Fred Marsden, Amelia Harris, Lillie Eldridge, and J. B. Donniker (leader) constituted the company. The burlesque of "Black Ey'd Suzing, or that Leetle Bill Wich was Taken Hup," was the afterpiece; cast thus:

Captain Crosstree	Stuart Robson	Dame Hatley	Harry Josephs
Susan	Lina Edwin	Hatchet	Geo. Jordan
William	Emma Cline	High Admiral	Chas. Parsloe, Jr.
Dolly	Emily Lewis	Baker	James Collins
Gnatbrain	Dora Herbert	Doggrass	Eugene Eberle

On Oct. 8 "Barnaby Rudge" was given; and on Oct. 10, "Major De Boots," originally called "Everybody's Friend," with Stuart Robson in the leading character, and the burlesque of "Law-son-am-ble-ah" for the first time, Eliza Weathersby making her first appearance at this theatre. She was married to N. C. Goodwin, Jr., June 24, 1877, and died in this city March 24, 1887. On Oct. 17 Lina Edwin reappeared as Cinderella in the burlesque of that name, and also in the burlesque of "La Somnambula." Oct. 31 Harry Beckett made his bow as Widow Twankey in the burlesque "Aladdin," and Stuart Robson acted Captain Crosstree. On Nov. 28 "Jack Sheppard" was produced, with Lina Edwin as Wild Jack, Thomas Whiffin as Blueskin, and John Hall, an Australian comedian, as Mrs. Sheppard. Marion Taylor and Ada Harland (now Mrs. Brander Mathews) were in the cast. Myron W. Leffingwell, Sr., was the stage manager, and appeared as Romeo Jaffier Jenkins, in "Too Much For Good Nature," on Nov. 7. John E. McDonough produced, Nov. 29, an opera bouffe, called "Idle 'Prentice" ("Jack Sheppard"). A matinée performance was given Jan. 19, 1871, in aid of the George Holland Fund. Master Harry Janvier, aged six years, sang several songs. "His Last Legs," the burlesque of "Mazeppa," a recitation of "Shamus O'Brien" by George Clarke, Tony Pastor in comic songs, and the following people appeared: Frank Drew, M. W. Leffingwell, Harry Josephs, Thomas Whiffin, Welsh Edwards, Fred Marsden, Belle Howitt, Aggie Wood, and Blanche Galton.

Laura Keene appeared here Jan. 25, 1871, in "Hunted Down, or the Two Lives of Mary Leigh." Laura Keene, Frank Mordaunt, Hart Conway, George Becks, Milton Rainford, F. Dovey, Emma Maddern, Amelia Harris, Emma Warren, Minnie Maddern, and Charlotte Graves were in the company. Laura Keene closed March 4, and was followed March 6 by Mr. and Mrs. W. Horace Lingard

(Alice Dunning) in "A Silent Protector." Mr. Lingard gave a number of his sketches, and "David Garrick" finished the entertainment. George C. Boniface was the Garrick. "Pluto, or the Magic Lyre," was seen April 3, with Alice Dunning as Orpheus, Lingard as Pluto, Dickie Lingard as Aristæus, and L. Terry (her first appearance in America) as Queen Prospero. Geo. Clarke was the next manager of the house. He produced De Leon's "Pluck" April 17, with Mark Bates, Mr. and Mrs. Geo. C. Boniface, Sol Smith, Thos. E. Morris, Ione Burke, Lillie Eldridge, and Harry Eytinge in the company. "Rank," came May 9, 1871, with Lina Edwin as Doe. Maynard, Edwin Wyndham, E. F. Taylor, Chas. Hale, T. P. Cooke, Emma Germaine, Kate Melnotte, and Lucy Pierce were also in the cast. The season closed June 3.

July 10 the house was reopened by the Berger Family of Bell-ringers, and their season closed July 29. On July 31 Kelly & Leon began a minstrel season, which closed on Sept. 30. Oct. 9 the Marie Aimee Opera Bouffe company appeared in "La Perichole." Oct. 23 a benefit for the victims of the Point Pitre fires was given. The next production was "Fleur de Thé," made popular in English as "The Pearl of Pekin." The season closed Feb. 3, 1872. Lina Edwin died in Melbourne, Australia, in June, 1883. She was stricken with paralysis on March 26 of that year. She gradually improved until May 31, when she was again stricken by the same disease, became insensible, and died soon after. She went to Australia with her husband, Bland Holt. Harry Beckett came to this country with the original Lydia Thompson Burlesque company. He died in London, Eng., Oct. 22, 1880. Aggie Wood died in St. Luke's Hospital, this city, July 17, 1881. Myron Winslow Leffingwell died in this city June 10, 1879. His last appearance in New York was Jan. 4, 1879, as Sergt. Lacroix in "The Double Marriage" at the Lyceum (now Fourteenth Street) Theatre, with Kate Claxton's company, and his last appearance on any stage was in the above-mentioned character at Hooley's Theatre, Chicago.

Albert W. Aiken commenced a season March 11, which proved a dire failure and closed March 23. April 1 Henry Greenwall commenced a dramatic season, after renovating the premises and making much needed alterations, but it also proved a failure and closed May 11. Albert Aiken died in Brooklyn, Sept. 4, 1894. The Georgia Minstrels (colored) made a venture June 10, which, not proving profitable, they closed July 6. Emerson's California Minstrels, under the management of Thomas Maguire and Billy Emerson, began a season Sept. 2, which bade fair to prove successful, as the company was good, and made an excellent impression at their opening; but after a few weeks the attendance fell off, and they closed their season on Nov. 16.

Nov. 25 Kelly & Leon again tempted fortune, and their season was terminated by the building being entirely destroyed by fire on the morning of Nov. 28, 1872. The writer of this was a heavy loser by the fire. I occupied one of the three-storied dwellings in the front part of the theatre, the upper portion as a dwelling and the first floor as a dramatic agency. A benefit was given me by Josh Hart, manager of the Theatre Comique which took place at the Academy of Music, Tuesday afternoon, Dec. 10, under the auspices of Max Maretzek and Josh Hart. The receipts amounted to \$1,182.50, every dollar of which was handed to me by Josh Hart, he having in the most generous manner paid for the printing, advertising, and bill-posting, refusing to retain one dollar of the receipts. The directors of the Academy tendered the house free of expense, and all the ladies and gentlemen volunteered their services.

THE CHATHAM THEATRE

ONE of the most popular of New York's playhouses in its day was The Chatham Theatre, situated on the East side of Chatham Street, between Roosevelt and James streets. It was projected by Thomas Flynn and Henry Willard, who opened it Sept. 11, 1839, with Flynn as manager. The opening play was "A New Way to Pay Old Debts," with J. R. Scott as Sir Giles Overreach and Mrs. Thomas Flynn as Margaret Overreach. The farce was "Family Jars." In the company were Mrs. C. R. Thorne, Emily Mestayer, Mrs. Judah, Mrs. Blake, J. Hudson, Kirby, C. R. Thorne, Stevens, and C. Mestayer. Kirby was a tragedian whose strong point was his dying scenes. This gave rise to the saying of the gallery gods, who often slept through the tame portions of the play: "Wake me up when Kirby dies." On Nov. 21 "The Happy Man" was played for the first time in America. The first season was rather eventful, though by no means prosperous to its managers. Numerous comedies and standard plays were produced, and J. R. Scott, J. B. Booth, James Anderson, William Rufus Blake, Mlle. Celeste, and other popular actors played engagements here. In January, 1840, the theatre was closed, owing to differences between the two managers. Charles R. Thorne bought Mr. Willard's interest in the house, and, in conjunction with Mr. Flynn (February, 1840), managed it for two weeks to a losing business, when Mr. Flynn, fearing a continued loss, sold his interest to Mr. Thorne for \$500. The latter gentleman kept the house open for four years with success. Such stars as the elder Booth, T. D. Rice, John Sefton, M. and Mme. Le Compte, Mme. Celeste, John R. Scott, Henry Wallack, Mary Duff, James S. Browne, Bill Williams, Henry Placide, Edwin

Forrest, Josephine Clifton, and others appeared. At the expiration of his four years' lease Thorne sold out to his stage manager, Mr. Stevens, and A. W. Jackson.

Feb. 13, 1840, a jig-dancing contest between the original John Diamond and Dick Pelham occurred. The stakes were \$500 a side. Diamond was declared winner. Mme. Celeste made her first appearance here May 1. William Henry Sedley Smith first appeared Nov. 3, acting Edgar to the King Lear of Junius Brutus Booth, who commenced a star engagement Nov. 2, and ended it Nov. 13. During this engagement Mr. Smith played Laertes, Gratiano, Marc Antony, and other parts. Mr. Smith reappeared in this city May 6, 1865, at the Winter Garden Theatre as David Deans in "Jennie Deans;" his last appearance in this city, was for the benefit of his daughter, Mrs. Sedley Brown, now known as Mrs. Sol Smith. He died at San Francisco, Cal., Jan. 17, 1872, in the sixty-sixth year of his age. Mrs. Smith was formerly Sallie Riddle, one of the best and most popular soubrettes upon the American stage. In 1858 she was at Burton's Chambers Street Theatre, this city, and was a favorite with the audiences. She took her farewell of the stage at the Howard Athenæum, Boston, Mass., Feb. 9, 1861, as Dolly Lovechild in "The Christening." She died in this city Sept. 26, 1861. Mr. Smith was a successful stage manager, having filled that position at the Boston Museum and at the California Theatre, under Barrett & McCullough's management. His Sir Oliver Surface was a most charming performance, as was his Old Dornton. He possessed a stately figure, a clear, ringing voice, and one of the merriest laughs I ever heard.

For the season of 1841-42 Mr. Thorne secured the following company: H. Stevens, stage manager; J. R. Scott, Hudson Kirby, Hall, Goodenow, Parker, C. Mestayer, L. Mestayer, Fitzgerald, Cline, Blake, Mason, James Bernard, Mrs. Thorne, Judah, Blake, Miss Mestayer, Clemence, and Flynn. "London Assurance" was produced May 9, with William Hield as Dazzle; Emily Mestayer, Grace; Mrs. William R. Blake, Lady Gay; Louis J. Mestayer, Dolly Spanker; and Lambert, Sir Harcourt. Mr. Hield died at Hartford, Ct., June 6, 1877, after a serious illness of seven years, and a virtual retirement of over twenty-five years. He was the original Alfred Evelyn in "Money," in this city, the original representative in this city of Michael in "The Surgeon of Paris," and the original Marteau in "The Carpenter of Rouen." He had been on the American stage thirty-four years.

Edwin Forrest began an engagement here May 16, 1842, as Othello, with Emily Mestayer as Desdemona. John Scott, Hield, and Kirby were also in the cast. On May 22 Forrest played "Richelieu" and "William Tell." For his benefit and last appearance, on May 30, he appeared as Claude Melnotte in "The

Lady of Lyons" and as Rolla in "Pizarro." Josephine Clifton volunteered, and played Pauline.

Adelaide Phillips first acted in this city here Feb. 1, 1843. Joshua S. Silsbee first appeared in this city June 10, 1843, at this house, as Lot Sapsago. He was a clever impersonator of Yankee characters. While in London, England, "Our American Cousin" was written for him by Tom Taylor, but he never acted in it. Mr. Silsbee married Mrs. Trowbridge, who was afterwards known as Mrs. William A. Chapman. She died at East Canaan, Ct., Aug. 23, 1879. Mr. Silsbee died in California Dec. 22, 1855, and his widow sold "Our American Cousin" to Wm. Wheatley and John Drew. As the contemporary of Dan Marble and Yankee Hill; as the man who introduced the Yankee character to the English people, and who for several seasons was the London favorite; as the man who had travelled throughout the length and breadth of the land, and caused as much hearty laughter, and driven more dull care away than any other, he will long be remembered. I can almost, now, while I write, see him walking upon the stage and asking, "Has anybody seen anything of a bar'l o' apple sass?" His every action was provocative of mirth, and his jokes were laden with health and happiness. Mr. Silsbee's remains were carried to Yerba Buena Park Cemetery, San Francisco. Some one had a marble tombstone erected to mark his last resting place, on which is the following:

"JOSHUA SILSBEE,

Died Dec. 22, 1855,

Aged 42.

The soul of origin divine,
God's glorious image freed from clay,
In Heaven's eternal sphere shall shine
A star of day."

R. F. Greeley, author of "Mysteries of Paris," took a benefit here Dec. 8, 1843, and the programme was "Crime and Repentance," with George Jamison, H. P. Grattan, D. C. Anderson, Cheesebrough, Hall, Scott, Williams, Mrs. Preston, and Fanny Herring in the cast.

April 8, 1845, Ben De Bar was made stage manager; subsequently he and William S. Deverna, became joint lessees. Ann Duff Waring made her first appearance in this city under the name of Mrs. J. W. Wallack, Jr., April 28, 1845, as Pauline, to her husband's Claude Melnotte. Aug. 31, 1846, was produced, for the first time in America, "The Bride's Journey," afterwards known as "The Seven Escapes of Adelaide of Dresden." Ben De Bar played Karl. He retired from the management Oct. 5. Deverna

was killed by a fall from a balcony-box of the theatre. This was his bedroom also, at times, and, having just returned from the races, he groped his way at midnight to the fatal box. Fancying that he was drawing himself into bed he pulled himself out by the iron scrollwork in front, which resembled the camp-bedstead in which he slept, and, striking a chandelier, fell on the stage. There, in the absence of the watchman, he lay with a broken spine, until death relieved him.

Charles Robert Thorne made his first appearance on the stage in June, 1830, when only seventeen years of age, at the old Park Theatre, as Octavian in "The Mountaineers." He was juvenile man at Richmond, Va., during the season of 1833, at eighteen dollars per week. He next appeared at the Old Bowery, under T. S. Hamblin's management, as the Prince of Siam in "The Elephant of Siam." Leaving there he leased the old Chatham Garden Theatre in conjunction with M. S. Phillips, and it was about that time he married Maria Ann Mestayer. She retired from the stage April 12, 1864. His next venture was at the National Theatre, Leonard and Church streets. He next went to Rio Janeiro, South America. Early in 1849 he sailed for California, arriving there July 12, 1850, on his return home. Mrs. Thorne was the first white woman ever seen in many of the towns in Central America. Mr. Thorne and his wife both played "The Juveniles" at the Richmond Hill Theatre. Shortly after that he organized a small dramatic company to travel up the Erie Canal, consisting of Frank Fremont (brother of John C. Fremont "The Pathfinder"), Joseph Proctor, William Graham, Dan Marble, John James, Mr. and Mrs. Charles R. Thorne, Miss Celeste, Miss Glass, and others. Dan Marble was the comedian and the bill-poster for the show. Shortly after this, with a company, Thorne visited Nicaragua and gave the first show ever witnessed on the banks of the Chagres River, and all the company's travelling was done on mules. On Thorne's return to New York he became manager of the Astor Place Opera House. He went to Australia in the summer of 1854, and played in England with his wife in September, 1858. On Sept. 18, 1883, Mr. Thorne was married in San Francisco, Cal., to Mrs. James Starke. He died in that city Dec. 13, 1893, aged seventy years. His last appearance on the stage was in that city at the Baldwin Theatre in 1879, as the Corporal in "Old Guard." His remains were interred in the Masonic Cemetery.

J. Fletcher then became the next proprietor, with Wm. Hield as stage manager. Brougham's burlesque, "Metamora," was acted with Brougham as Metamora, Mrs. Brougham as Tapiokee, Miss Hildreth as Oceana, Edwin Varrey as Old Tar, and J. Herbert as Paddy Vaughn. Previous to the burlesque Brougham's "Living

Pictures, or Physiological Experiments," was done, with Brougham as Bob Plastic. The afterpiece was "Agnes De Vere." Mrs. Wilkinson (Charlotte Crampton) enacted the title rôle.

Fanny Herring made her début here Oct. 21. Elder G. G. Addams appeared in November, 1847, as Richard III., and played a round of characters. He was author, lecturer, poet, actor, and had been a Mormon preacher. On Dec. 11, 1847, an interlude rather beyond that set down on the bills took place between the pieces. Being called before the curtain, Mr. Addams appeared and made the following characteristic speech:

"Believe me, I thank you for your kindness, and for the manner in which you were pleased to receive my personation of dramatic character. I confess I am a novice in the business, and have never received any instruction to become an actor. The press has been very hard upon me, for what reason I don't know. I am aware I do not possess the qualities of a Booth or Forrest. I know I am inadequate to the task — I am nervous; but there is one thing which frets me: it is the manner in which I have been treated by the press, and particularly *The Herald*. Whoever the writer of the article may be, he said I 'ought to be rode on a rail.' There are many contemptible people connected with the press, people who come here — aye, and don't pay their quarter neither; and I suppose it was one of these who wrote the contemptible article. Some of the most eloquent men and greatest geniuses of the age are actors; and, for my own part, I can't see why a man may not be an actor, and at the same time a good Christian."

The reverend actor made his bow, and was heartily cheered by the boys. Addams died in Boston, Mass., October 12, 1853.

In 1847 the business of this theatre was so bad that it was converted into a circus for a while, but, prospects brightening, it was reopened with a drama again. "The Black Mantle," "The Model Artists," and "The Roll of the Drum" were given. Among Mr. Thorne's actors was J. H. Kirby. So successful was he in "The Carpenter of Rouen" that Thorne increased his salary to twenty dollars a week. The prices of admission to the theatre in those days were: To the boxes, twenty-five cents; to the pit, a shilling; and to the gallery, a sixpence. Kirby was of medium height, of slight build, with complexion and hair rather dark. His chief charm was his voice, which was melodious, strong, ringing and clear as a bell. Even on noisy nights, such as Christmas, New Year's, and the Fourth of July, when the audience used to talk, shout, and scream so that the actors went through their parts in dumb show, Kirby's voice would often ring out above all the din. His greatest successes were in melodramas such as "Six Degrees of Crime" — the old-fashioned "blood and thunder" style, on which the curtain did not drop until one o'clock in the morning,

except on Saturday nights. He died in 1848, aged thirty-eight years. Early excesses had told upon a naturally fine constitution.

A popular actress was Mrs. Sophia La Forrest, formerly Sophia Eberle, the sister of Mrs. F. W. (Eliza) Kent. She was considered one of the most beautiful women on the stage. She died at the Forrest Home April 9, 1888, aged seventy-seven.

Frank S. Chanfrau and W. Olgivie Ewen (husband of Mary Taylor) leased this house and opened it Feb. 28, 1848. Frank Chanfrau was manager, Mr. Ewen being the moneyed man and silent partner. It was now known as "Chanfrau's National Theatre." Harry Grattan's adaptation of Ned Buntline's "Mysteries and Miseries of New York" was produced Sept. 4, with Chanfrau as Mose. There were two Lizes — Emily Mestayer and Mrs. McLean. Oct. 9 a burlesque extravaganza called "Mr. McGreedy" (Macready) was presented. Chanfrau played the quadruple rôle of Hamlet, Mose, Capt. Cuttle, and Jimmy Twitcher. William B. Chapman's "Mose in California" was produced Feb. 12, 1849, and had a two weeks' run. Lester Wallack had acted "Don Cæsar de Bazan" July 17, 1848.

"New York As It Is," by Ben A. Baker, was first produced March 17. It was similar to "A Glance at New York," but Mr. Baker had introduced new characters. Charles Burke was stage manager. Chanfrau, who was at that time playing an engagement at the Olympic, appeared nightly at both houses as Mose. This play had a run of fifty-seven nights. During a portion of this double run of "Mose" Mr. Chanfrau even added Newark, N. J., to his list, and for one whole week did he each night play this popular rôle in two New York theatres and in Newark. He used to drive the nine miles with a horse and buggy, and reach Newark in time to close the performance.

The Oriental spectacle of "The Enchanter, or the Wizard of the Mountain," was first acted May 7, 1849. On May 15 "His First Peccadillo" was acted for the first time in this theatre. W. Chapman was Jonathan; H. O. Pardey, Slyman; J. Herbert, Corkscrew; W. Chapman, Ionadab; E. L. Tilton, Furbish; Ben Yates, Cabman; Mrs. Isherwood, Rosanna; and Mrs. Chapman, Clara. Jefferson first appeared in New York May 17, 1849, at this theatre, acting Little Pickle in "The Spoiled Child."

Thomas Flynn died in this city of cholera June 23, 1849. He was successively the originator of the old National, Olympic, and this theatre. He was brought to this country from England by William Mitchell, and was one of J. B. Booth's most intimate friends. He was successful as actor and manager, and, until he embraced Bacchus and "threw a pearl away richer than all his tribe," his prospects were most hopeful, for he stood at the head of his profession as a comedian, and was highly regarded, and exercised

great influence among its members. In later years, however, domestic misfortunes led him to intemperance and idleness, which finally degenerated into complete helplessness and destitution.

The season closed Aug. 25, and reopened Sept. 10, 1849, with Chanfrau as lessee. Mrs. F. B. Conway, afterward manager of the Park and Brooklyn theatres, made her début on the stage here Dec. 6, 1849. She was known as Sarah Crocker. Chanfrau appeared here Feb. 18, 1850, as Claude Melnotte and Mose. He continued playing at intervals until April 12, when he retired from the management of the house. Harry Watkins made his first appearance in New York, as an actor, at this house, June 14, 1850, in "The Drunkard," then played for the first time. The cast was:

Edward Middleton . . .	H. Watkins	Julia	Miss Lockyer
Arden Rencelaw . . .	C. Venna	Bill Dowton	Joe Jefferson
Farmer Gates	J. Herbert	Cribbs	C. W. Taylor
Mrs. Wilson	Miss Smith	Mary	Mrs. C. E. Muzzy
Miss Spindle	Mrs. Henry		

On June 24 Chanfrau appeared in "Mose in China," which was still another of the Mose series, and of which Ben Baker was the author. It ran until July 6, when the Chatham's season closed.

A. H. Purdy assumed control of this house July 8, 1850, when Mrs. H. P. Grattan, appeared as Amelia in "Wild Oats." Her first appearance here was Sept. 7, 1840. She was the original in this city, and at this house, of Madelon in "The Carpenter of Rouen," Nov. 16, 1840, with J. Hudson Kirby as Marteau. Mrs. Grattan, then Mrs. Madison, was a most useful member of the company. She was excellent in tragedy or comedy, and serviceable as a vocalist. She reappeared at this theatre April 3, 1843, as Mrs. Fitzsmith in "The Ladies' Club." Her last appearance on the stage was at the Union League Theatre, this city, Oct. 10, 1876, as Prudence, in "Camille," on the occasion of the début of Adelaide Cherie as Camille. She died in this city Dec. 14, 1876. "The New York Fireman" was first acted here July 29, 1850.

The next season commenced Sept. 9, with F. S. Chanfrau as Richelieu. On Sept. 27, 1850, Edwin Booth made his first "announced" appearance on any stage at this theatre as Wilfred, to his father, Sir Edward Mortimer, in "The Iron Chest." Oct. 8, the burlesque "The Female Forty Thieves" was first played here by Mrs. Charles Mestayer (afterwards Mrs. Barney Williams).

Joseph Proctor was seen here Oct. 14, for the benefit of the Campanalogian Swiss Bell-ringers. On Oct. 19 "The Six Degrees of Crime" was given, with Harry Watkins as Julio Dormily, and Emily Mestayer as Louise, followed by an olio introducing the Campanalogians, and concluding with "The Carpenter of Rouen,"

Joseph Proctor as Marteau. "Mose" was acted by Chanfrau Oct. 21. This was Chanfrau's last season at this house. Mr. and Mrs. Barney Williams began an engagement Nov. 4, playing four pieces; on Nov. 7, "Our Gal," "Paddy the Piper," "The Bashful Irishman," and "Sudden Thoughts." Harry Watkins played George Impulse, and Jos. Jefferson was Jack Cabbage. On Nov. 18 Charles Burke opened with "The Cockney in China," Burke as Ben Bowbelles, and "The People's Lawyer," Burke as Solon Shingle, and H. Watkins as Howard. "Black Eyed Susan" was the afterpiece, H. Watkins as William, and Emily Mestayer as Susan.

George L. Fox first appeared in New York at this house Nov. 25, 1850, as Christopher Strap in "A Pleasant Neighbor," and on the following night as Tobias Shortcut in "The Spitfire." Occupying a central position on both nights, and for many nights thereafter, was the spectacle of "The Magic Well, or the Fairy of the Desert" and in that Mr. Fox played Giles Washbud, Quickset's Yorkshire servant. This "Magic Well" was the then eighteen-year-old drama known as "The Demon of the Desert." Fox was billed first as Lafayette, afterwards as L. Fox, next as G. W., and finally as G. L. Fox. A. H. Purdy continued as manager, and James Anderson was stage manager. Mr. Fox succeeded Joseph Jefferson, who, with Charles Burke, had gone to the Brooklyn Museum. During this season Mr. and Mrs. Barney Williams played a star engagement in Irish parts and Yankee caricatures.

In November, 1850, Mr. Purdy offered a prize of \$1,000 for the best American drama. The prize was won by the three-act drama, entitled "Nature's Nobleman the Mechanic, or the Ship Carpenter of New York," and Harry Watkins was the author. His prize play was produced Dec. 2, 1850, with this cast:

Herman Grey	H. Watkins	Timothy Tippler	G. L. Fox
Old Job Ironsides	John Ellsler	June	Joseph Dunn
Alex Jerrold	John Le Favor	Whistling Jakes	John Herbert
Julia Hartley	Emily Mestayer	Ike	Geo. Thompson
Nelly	Sarah Crocker	Jim	Harry Seymour
Martha	Miss Hautonville		

This was the first hit John Ellsler made in New York. He was too quiet an actor for the Eastsiders, but the character of Job Ironsides just fitted him. Timothy Tippler was also George L. Fox's first success here. The John Herbert who played Whistling Jakes was that clever actor familiarly known as "Pot Pie" Herbert. His son George, the well-known stage-manager, died in Hornellsville, N. Y., April 15, 1901, sixty-three years of age.

J. H. Pardey has been credited with the authorship of this play, but erroneously. Three days after "Nature's Nobleman" was produced, J. H. Pardey received permission from Harry Watkins

to use that title for a play he had written. However cautious a writer of history or biography may be, it seems impossible to avoid mistakes. Joseph N. Ireland, in his "Records of the New York Stage," accredits the authorship of the drama to J. H. Pardey. Mr. Watkins, under date of October 27, 1880, wrote to Mr. Ireland, complaining of this, and received the following reply :

HARRY WATKINS : *Dear Sir*, Your letter is before me. I sincerely regret the error in my "Stage Records," to which you refer, and cannot explain the cause of it, as I find, on turning to my manuscript catalogue of plays, your name attached to it as author. How Mr. Pardey's became substituted I am unable to divine.

JOSEPH N. IRELAND.

The pantomime of "The Golden Axe" was produced Dec. 24. Fox played the Farmer, and Thompson was the Caleb. George E. ("Yankee") Locke appeared Feb. 10, 1851, as Solomon Swap in "Jonatham in England." On Feb. 3, 1851, Fox first appeared in burlesque — "Pizarabos, or Who Shot Rollabus?" thus cast :

Rollabus	L. Fox	High Vocalist . . .	Joseph Dunn
Nohika Attaliba	J. Herbert	Ono-O-Rino	J. Addams
Taffi-Hoka-Ma	Emily Mestayer	Pizarabos	C. W. Taylor
Davilla	G. Whytal	Fibbetto	T. Cline
Sig. Val Verda	Frank Drew	Nelly Virel	Mrs. H. P. Grattan
Alonso de Moliro	J. Murray		

J. B. Booth was to have appeared in "King Lear" March 31, but he was so "overcome" that he was not in a condition to act, and the night had been set apart for his benefit. At a moment's notice Edwin Booth went on and played Richard for the first time, John R. Scott as Richmond. No announcement of the change was made to the audience, and Edwin Booth is said to have been very successful in the part. "All That Glitters is not Gold" followed, with this cast :

Jasper Plum	C. W. Taylor	Martha Gibbs . . .	Emily Mestayer
Stephen Plum	H. Watkins	Lady Valeria . . .	Mrs. H. P. Grattan
Frederick Plum	Stafford	Lady Leatherbridge	Mrs. Hautonville
Toby Twinkle	Fox		

April 1, J. B. Booth reappeared as "Richard III.," H. Watkins as Richmond; Emily Mestayer, Lady Anne; Mrs. H. P. Grattan, Queen Elizabeth; April 3, "Macbeth" with Booth as the Thane of Cawdor, Harry Watkins as Macduff; First Singing Witch, Emily Mestayer; Lady Macbeth, Miss Hathaway.

On June 17 Harry Watkins produced for his benefit Payne's "Brutus," with this cast :

Lucius Junius Brutus . . .	J. R. Scott	Tarquinia	Sarah Crocker
Sextus Tarquin	J. L. Brandon	Lucretia	Mary Charles
Colatinus	J. Cook	Priestess	Mrs. Hautonville
Valerius	C. W. Taylor	Titus	Harry Watkins
Horatius	R. Marsh	Aruns	Frank Drew

Followed by the farce "My Precious Betsey":

Bobtail	J. Jefferson	Wagtail	Herbert
Langford	Stafford	Shop Boy	R. Marsh
Mrs. Wagtail	Mrs. Frank Drew	Mrs. Bobtail	Sarah Crocker
Nancy	Mary Charles	Nurse	Mrs. Bennett

Malvin A. Pray danced between the plays. The bill concluded with Watkins' local drama, "Heart of the World, or Life's Struggles in a Great City," cast thus:

Oscar Melville	H. Watkins	Widow White	Mrs. Hautonville
Hardman	Thompson	Ernest Trueman	J. Le Favor
Caleb	C. W. Taylor	Alfred Somers	J. L. Brandon
Will Chancit	Geo. L. Fox	Mickey Wallop	Frank Drew
Servant	T. Cline	Helen Hardman	Mrs. Howard
Delia White	Sarah Crocker	Jane Tastie	Mrs. Frank Drew

John R. Scott died April 4, 1856, of apoplexy, in Philadelphia. The last time he acted was at the City Museum, in that city, Jan. 22, 1856. He commenced Jan. 21, as Damon. He was so feeble that he could scarcely finish his part. He was to appear Jan. 22 as Rob Roy and Michael in "The Adopted Child." He managed with great difficulty to play "Rob Roy," but in "The Adopted Child" it was impossible for him to appear, and "Used Up" was substituted. On Feb. 28, 1856, he was cast for Othello, to Hield's Iago, at Sanford's Opera House, Philadelphia, for Paul Berger's benefit. He dressed for the part, but was taken ill and was unable to play. He appeared before the curtain and made an apology to the audience. He was removed to the Western Hotel, thence to Mrs. Delaney's house, where he died. He was buried April 7 in St. Peter's churchyard, at Third and Pine streets. S. S. Sanford's band performed dirges all the way from his residence to the cemetery. The band took the lead of the funeral procession, the Actors' Order of Friendship came next, and Sanford's company followed. Scott's first appearance in New York was July 2, 1829, as Malcolm to J. B. Booth's Macbeth, at the Park Theatre for the benefit of Mr. Booth. He next appeared in Boston, at the Tremont, as Peter in "Speed the Plough." He had but ten lines to speak, having a message to deliver to Sir Abel Handy, as follows: "Mashed all to pieces;" which he delivered, "Smashed all to patent axletrees!" He was not permitted to speak on the stage again for three months, being placed among the mutes in groups and ballets. He afterwards became one of the great-

est favorites seen at the Old Bowery, also at this house. There are few instances, perhaps, of an actor rising so rapidly as did Mr. Scott. In a very short time he enjoyed a reputation throughout the country which others had been vainly struggling for years to obtain. No one was a greater favorite than he, and it must have been a source of pride to him to know that he owed his success mainly to himself. He began in parts which had little to recommend them save the excellence of his playing, and in that way attracted attention and admiration.

On Feb. 9, 1852, J. B. Booth, Sr., reappeared in "Othello," playing Iago; N. B. Clarke, Othello; Arnold, Cassio; C. W. Taylor, Brabantio; Walsh, Montano; Mrs. H. T. Nichols, Desdemona; and Miss Hathaway, Emilia. W. G. Jones appeared on this date, in "Yankee Jack, or the Buccaneer of the Gulf." It was a dramatization by James Pilgrim, made expressly for this theatre.

Eaton Stone, probably the most daring and graceful barebacked equestrian this country has ever seen, began a six nights' engagement here late in the season. As Hamblin, who was managing the Bowery Theatre on the opposite side of the street, refused the loan of his ring, Chanfrau engaged one hundred men, and with teams hauled cartloads of clay from Harlem, and built a clay ring on the stage. For six nights the old National was densely crowded to see Eaton Stone's riding. In 1852 he went to Europe, and at Drury Lane Theatre, London, England, attracted crowded audiences. Mr. Stone was born in 1818, and looks to-day as hale and hearty as he did twenty years ago. He has been retired from the profession for years, living on a farm of his own at Franklin, Essex County, N. J.

"Sweetlips, or the Magic Deer," by James Pilgrim, was produced March 2. W. G. Jones took a benefit March 5, 1852, when Mrs. W. G. Jones made her first appearance before a New York audience. The programme presented was "Evil Eye" and "Ben the Boatswain." This was the cast of the latter play:

Ben Bowling	W. G. Jones	Constable	Morrison
Capt. Acton	Bradshaw	Dame Oatfield . . .	Mrs. Hautonville
Dionysius	L. Fox	Edwin Gage	Mrs. W. G. Jones
Andrew Stokes . . .	John Herbert	Wilford	C. W. Taylor
Ruffian	Barry	Mark	N. B. Clarke
Binnacle	Toulmin	Hans	H. Seymour

There was also given "The New York Fireman," W. G. Jones as Frederick Jerome, and "Land Sharks and Sea Gulls," in which Mrs. Jones played Polly.

On April 5, 1852, "The Carpenter of Rouen" was given, and thus cast:

Marteau	W. G. Jones	Perot	Wm. Fredericks
Duke	N. B. Clarke	Madelon	Mrs. H. F. Nichols
Marvine	Stafford	Mme. Grandier	Mrs. Hautonville
Magistrate	J. Cooke	Agnes	Mrs. Barnett

It was followed by a sailor's hornpipe, executed by Ben Yates and Mary Charles, and "The Miller's Maid" and the farce "Crossing the Line" concluded the generous bill. "Wallace," "The Miller's Maid," and the farce of "The Spitfire" were done April 6.

A. H. Purdy, having secured an extended lease of this theatre for six years, closed the house the week of April 12 for alterations and improvements, and reopened April 19, with Toulmin's new drama, "Quintin Matsys, or the Blacksmith of Antwerp," with this cast:

Steinhart	W. S. Fredericks	Blanche	Mrs. W. G. Jones
Raprecht	R. G. Marsh	Frank Meris	N. B. Clarke
Agnes	Mrs. H. F. Nichols		

"Rebels and Tories, or the Shoemaker of New York in 1774," and the farce of "The Ragged School" were also acted. April 30, "Crossing the Line," "Carrier and His Dogs," with E. Blanchard and his dog Hester in the cast, and "The Blacksmith of Antwerp." Mrs. Frank Drew acted Blanche. On May 3 was produced an original, whimsical, operatical, fairy spectacle by C. W. Taylor, called "Salamander, the Dragon Slayer." J. B. Booth was announced to appear May 11, but he was too "indisposed" to appear. The programme of May 19 published the following: "The engagement of Mr. Booth has been discontinued, to prevent further disappointments to the audience." W. G. Jones put in an appearance as Nathan in "The Warlock of the Glen." The burlesque of "The Corsican Brothers," by C. W. Taylor, entitled "The Coarse Hair'd Brothers," was acted here with this cast:

Faby de Franky }	L. Fox	Marquis de Muffinhead	Siple
Lewy de Franky }		Sniffe	John Herbert
Chevalier de dem Hard	F. Drew	Emma Lee	Mrs. F. Drew
Baron de Gridiron	Hawke	Widow Muttoneillia	Mrs. Bannister
Mons de Mainyard	Stafford	Sticky Pineknot	R. G. Marsh

"Yankee Jack, or the Buccaneer of the Gulf," was a dramatization by James Pilgrim, and received this cast:

Yankee Jack	W. G. Jones	Phœbe	Mrs. Martini
Douks My Daddy	L. Fox	Harry Goodwill	Miss Hathaway
Gaspar	John Herbert	Don Garcia	C. W. Taylor
Donna Gertrude	Mrs. H. F. Nichols	Conrado	N. B. Clarke

It was during this season that Mrs. Jones became a regular member of the company, having previously only played on special occasions. She remained here several seasons. For eight years she was the leading lady — 1867 to 1875 — of the Old Bowery Theatre, and was considered one of the most reliable and conscientious actresses ever seen in New York. Mrs. Jones has studied more lines than any other woman on the American stage. She has played everything from a young midshipman to Lady Macbeth. During her engagement at the Bowery Theatre many a night she has acted in three pieces, — a tragedy, drama, and a farce. She played the flageolet in the orchestra when but a child; was the Duke of York to Booth's Richard; joined the Seguin Opera Troupe, played small parts, and sang in the chorus. As Mrs. W. G. Jones she acted Francis Osbaldistone in "Rob Roy" in the West, in consequence of there being no gentleman in the company who could sing. Her maiden name was Julia A. Wagstaff. In 1845 she married William G. Jones, celebrated for his acting of sailor characters. He died in 1853, and the following year she married J. M. Cooke, who was killed by a fall from the flies of the Old Bowery while doing an equestrian act. In 1862 she married Benjamin F. Dean. She has played the "opposite leads" to Junius Brutus Booth and Edwin Booth, and originated Meg in "The Willow Copse," C. W. Couldock being the Luke Fielding. Her last appearance at the Old Bowery, where she had been such a favorite, and played so many, many parts, occurred July 7, 1879. Mrs. Jones is gifted with a commanding person, a voice powerful and melodious, and with all the charms, both of mind and body, that are calculated to make an impression on mankind. Her great natural talents have been perfected by diligent study, and she not only knows but comprehends all the parts she undertakes. A more versatile actress has never been seen on the stage.

On May 20 "Nick of the Woods," with W. G. Jones as Bloody Nathan, "The Coarse Hair'd Brothers," and the drama of "The Ragged School" formed the programme. J. G. Hanley appeared May 24 as Hemeya in "The Apostate," with W. G. Jones as Pescara. "Faint Heart Never Won Fair Lady" was also acted, and Wm. Henderson made his début as Ruy Gomez. "The Greek Slave, or the Spectre Gambler," was acted May 27, with W. G. Jones as Loredano; Fanny Wallack played Margaret Elmore to W. G. Jones' Matthew Elmore in "Love's Sacrifice" June 2, and Mrs. John Drew was the Manotte. Fanny Wallack was seen as Meg Merrilies the same night, to the Julia Mannering of Mrs. W. G. Jones in "Guy Mannering." June 11, "Damon and Pythias", with John R. Scott as Damon; W. G. Jones as Pythias; N. B. Clarke, Dionysius; Mrs. W. G. Jones, Hermione; and Fanny Wallack as Calanthe. "The Wild Boy of Bohemia" was done the same night,

with E. Blanchard as the Wild Boy. Fanny Wallack's engagement ended June 12. N. B. Clarke's drama, "Rebels and Tories," was repeated June 25. Edward Lamb made his first appearance as a professional actor here July 8, as Martin Heywood in "The Rent Day." He died at Brooklyn, N. Y., July 5, 1887.

Chas. W. Couldock appeared here as a star, and acted Luke Fielding in "The Willow Copse" July 17. He was followed by Don Antonio Cordova, a magician, who opened July 26, and on the same date "Kenneth," by N. B. Clarke, was played for the first time, with W. G. Jones, C. W. Taylor, Redmond Ryan, Ben Yates, and Mrs. W. G. Jones in the cast. Yankee Locke also appeared on this night as Curtis Chunk in "The Stage-Struck Yankee." Aug. 4 Locke acted Gregory Goosedown in "The Yankee Footman," Professor Honey and son did some acrobatic feats, Mary Partington and Ben Yates executed a double fling, and "Kenneth" was repeated. C. W. Taylor's prize temperance drama, for which \$300 is said to have been paid, was acted for the first time Aug. 9. It was called "Adrian Grey, or the Redemption." The cast was:

CHARACTERS IN THE APOTHEOSIS.

The Genius of Temperance	Miss Barber
Fairy Sylphs	Misses Armstrong and S. Partington, Mrs. Mack and Mrs. Kirby
Drunkenness	S. M. Siple Faith Miss Sayers
Madness	Marsh Hope Miss Clark
Famine	Toulmin Virtue Miss C. Partington
Theft	Mack Charity Miss Price
Murder	Fredericks Mirth Miss Young

CHARACTERS IN PART FIRST. THE TEMPTED.

Adrian Grey, the Victim	Mr. W. G. Jones
Jerry Julip } Fast young men of the City of Philadelphia { L. Fox	
Jake Elliot } Ryan	
Mr. Jasper Godfrey C. W. Taylor	Second Officer Cline
Edward Irving J. Cooke	Mrs. Godfrey Mrs. Bannister
Walter Bates Stafford	Agnes Grey Mrs. H. F. Nichols
David Gloomley Herbert	Clara Miss M. Charles
First Police Officer Carter	

CHARACTERS IN PART SECOND. THE DESERTED.

Adrian Grey, a Gamester and Inebriate	W. G. Jones
Jerry Julip } Wandering Loafers { L. Fox	
Jake Elliot } Ryan	
Edward Irving J. Cooke	First Police Officer Carter
Walter Bates Stafford	Second Officer Cline
David Gloomley Herbert	Agnes Grey Mrs. H. F. Nichols
Mr. Marsden Toulmin	Mrs. Jasper Godfrey Mrs. Bannister
First Villager Mack	Clara Irving Miss M. Charles

CHARACTERS IN PART THIRD. THE RECLAIMED.

Adrian Grey, the Redeemed	W. G. Jones
Edward Irving	J. Cooke
Jerry Julip } Thieves and drunkards {	L. Fox
Jake Elliot }	Ryan
Walter Bates Stafford	Mrs. Jasper Godfrey . Mrs. Bannister
Mr. Marsden Toulmin	Clara Irving Miss Charles
David Gloomley Herbert	Mary Bates Mrs. Jones
Agnes Grey Mrs. Nichols	

During the piece, a Medley Dance by Miss Partington and Mr. Yates.

Aug. 16, C. W. Couldock reappeared for six nights. C. W. Taylor's dramatization of "Uncle Tom's Cabin" was first produced Aug. 23, and thus cast:

Edward Wilmot W. G. Jones	Little Ariel Master J. Murray
Uncle Tom C. W. Taylor	Sam Jenks R. G. Marsh
Burley Hammond N. B. Clarke	Andy Smutt W. S. Fredericks
Jasper Skeggs J. Herbert	Jake Jarvis Thos. Cline
Rory Marks Toulmin	Seth Crank Mack
Arthur Sedley J. M. Cooke	Landlord Mitchell
Joe Adams S. M. Siple	Crazy Mag (Topsy) Mrs. W. G. Jones
Sam Spriger Stafford	Mrs. Arthur Sedley . Mrs. Bannister
Bill Rawson Carter	Emmeline Miss Barber
Morna Wilmot Mrs. H. F. Nichols	Phillis Miss Armstrong
Aunt Chloe Miss Thompson	

On Sept. 10 "Landsharks and Sea Gulls" was given, followed by tight-rope evolutions by Master Jerome, wooden shoe-dance by Leon Javelli, Highland fling by La Petite Winther, hornpipe by Mary Partington and Ben Yates, and "Uncle Tom's Cabin." Sept. 13, "The Rose of Ettrick Vale." Oct. 14 "The Writing on the Wall," the farce of "New Notions," introducing Louis Mestayer as Major Wheeler, and "The Young Widow," followed the prize Irish drama of "Eva, or the Last King of Leinster." N. B. Clarke's Irish drama "O'Neil the Great, or the Hag's War" was produced in February, 1853. W. G. Jones acted Donald More O'Brien; N. B. Clarke was the Shane O'Neil, and G. L. Fox acted Phadrig of the Glen. Feb. 19 "O'Neil the Great" and "Jack Sheppard" were given, with Mrs. H. F. Nichols, Jack; and N. B. Clarke, Jonathan Wild. On May 28 two performances were given by Donetti's troupe of acting monkeys, dogs, and goats. Mons. Vonshingalen, "The Rotary Wonder," also appeared, and the entertainment closed with "The Turkish Lovers." Geo. Lingard, during the evening, sang "My Love is Like the Red, Red Rose." W. G. Jones played Selim in "The Turkish Lovers," and this was his last appearance on the stage. He died in this city June 20, 1853, aged thirty-four years, of bronchitis, and his remains were interred in Greenwood Cemetery.

For the season of 1853 the company consisted of J. G. Prior, G. L. Fox, N. B. Clarke, Siple, Toulmin, Rose, McDonnell, Lyons, Cline, J. Lingard, H. Stone, Diamond, Herbert, Mack, Raymond, Mitchell, Smith, Master Murray; Mesdames G. C. Howard, Bannister, Bradshaw; Misses Lingard, Barber, Sanders, and Cordelia Howard. Business had been very bad for some time, and Mr. Purdy, who was on the verge of ruin, was about to give up the enterprise, when Geo. L. Aiken came to him with a dramatization of "Uncle Tom's Cabin." George L. Fox, who played anything, from Harlequin in pantomime to young lovers and old men, was the stage manager, and urged the production of the piece. It was presented for the first time July 18, 1853, and was performed almost consecutively until April 19, 1854, and thereafter for three evenings a week, besides Wednesday and Saturday afternoons until May 13. The cast was:

Uncle Tom	G. C. Germon	Mrs. Shelby	Rose
St. Clair	G. C. Howard	Eva	Cordelia Howard
Gumption Cute	C. K. Fox	Aunt Ophelia	Mrs. Bradshaw
Phineas Fletcher	G. L. Fox	Geo. Harris	S. M. Siple
Marks	J. Herbert	Legree	N. B. Clarke
Tom Loker	Geo. Lingard	Deacon Perry	Jas. W. Lingard
Mr. Wilson	Toulmin	Emelia	Miss M. Barber
Eliza	Mrs. W. G. Jones	Cassy	Mrs. Bannister
Chloe	Mrs. Jas. Lingard	Topsy	Mrs. G. C. Howard
Haly	Ed. Lamb	Geo. Shelby	H. F. Stone

Shortly afterwards James W. Lingard acted Uncle Tom; and J. B. Howe, St. Clair. Howe had but just arrived from England, after a voyage of forty-three days on a sailing vessel, and this was his American début. He sang "St. Clair to Eva." This song, although claimed to be original with G. C. Howard, was an old English one, entitled "Can I E'er Forget the Valley?"

H. F. Stone took the place of Chas. K. Fox as Cute, Mrs. J. J. Prior succeeded Mrs. Jones as Eliza, and for one month Mrs. Mack played Topsy. Aug. 15 a parquet was prepared in the theatre for the accommodation of colored people, the front seats of which were for females accompanied by males, and no female was admitted without a male escort. The price was 25 cents. This parquet had a special entrance under the first circle, and was entirely free from the other parts of the house. On Oct. 29, an orchestra box, extending the entire width of the theatre, adjoining the stage, and in front of those seats for the colored auditors, capable of seating two hundred persons, was opened. It had arm-chairs, the admission to which was 50 cents.

At the matinée Dec. 5, "Little Katy, the Hot Corn Girl," dramatized by C. W. Taylor, was acted for the first time. The cast was:

Eugene Sedley	J. J. Prior	Edward Lavine	J. B. Howe
Missionary	Jas. Lingard	Little Katy	Cordelia Howard
Clinton Travers	N. B. Clarke	Elenor	Mrs. J. J. Prior
Frank Brezely	F. Blake	Wild Meg	Mrs. Bannister
Harry Elworth	Harry Stone		

This drama was played Monday, Tuesday, Thursday, and Friday afternoons, "Uncle Tom's Cabin" Wednesday and Saturday matinées and every evening. On Jan. 9, 1854, new scenery and new characters were introduced in "Uncle Tom's Cabin." Feb. 6, "The Gambler, or Lost and Won," was produced at the Monday matinée, and repeated the following Friday afternoon. "Katy, the Hot Corn Girl" was acted Tuesday and Thursday matinées, Feb. 7-9, and "Uncle Tom's Cabin" matinées 8-11, and the evenings of the week. After March 11 the matinées of Tuesday, Thursday, and Friday were discontinued. For the matinée March 13, "The Six Degrees of Crime" was acted. April 17, for the first time in America, "The Child of Prayer, or Thirst for Gold" was presented with this cast:

Marie Little	Cordelia Howard	Louise	Mrs. J. J. Prior
Carler	J. J. Prior	Barabas	Mrs. Fox
Horace	J. B. Howe	De Lascour	N. B. Clarke

This drama is better known as "The Sea of Ice." "Uncle Tom's Cabin" was played on the Tuesday and Friday evenings, and Wednesday and Saturday matinées until July. "The Sea of Ice" was acted April 22. The last performance of the run of "Uncle Tom's Cabin" took place May 13, for the benefit of Cordelia Howard. This was its three hundred and twenty-fifth consecutive representation.

Owing to the illness of Mrs. Howard, which happened during the last part of the engagement, Mrs. W. G. Jones acted Topsy.

Cordelia Howard was born at Providence, R. I., in 1848. Her mother was the once celebrated Caroline Fox, so popular as a child actress throughout the New England States. In 1852, her father was manager of the Troy, N. Y., Museum, and Cordelia's first appearance before the public was at three years of age, acting Little Dick in "Oliver Twist," to the Oliver Twist of her mother. Fanny Wallack was the star, and acted Nancy Sikes. The wonderful precocity of Cordelia induced her father to have "Uncle Tom's Cabin" dramatized. This was Cordelia's next appearance on the stage, and she was but four years of age. After her final appearance at Purdy's National Theatre, she went on a starring tour with her parents, in "Uncle Tom," visiting all the principal cities South and West, and England, Ireland, and Scotland. At twelve she left the stage for educational pursuits, but never returned to the boards again, excepting for her father's benefit at

Troy, N. Y. The impersonation of Eva by Cordelia was one of the most charming and affecting specimens of the *art dramatique* I ever beheld. In 1871 she was married to Mr. Macdonald, a member of a prominent book-publishing firm at Boston, Mass., who died May 9, 1887, three months after the death of her father. She has a home at Cambridge, Mass., where she resides with her mother.

Mr. Purdy won the reputation of having made a gigantic fortune from "Uncle Tom," but, when the run was over, it was discovered that he had spent so much money in advertising it all over the country, and made so many presents to Little Cordelia Howard and others, that he was a poor man. In the entrance to the theatre, near the box office, was a portrait of Purdy with a Bible in one hand and a copy of Mrs. Harriet Beecher Stowe's novel in the other. Clergymen of every denomination from all parts of the State attended the matinées, as did Henry Ward Beecher, Dr. Bellows, and other eminent divines. Purdy was so fascinated by the "religious drama" that, much to the amusement of the employees, he had scriptural texts hung all about the lobby of the theatre.

Mrs. Amelia Bannister acted Cassy during this long run of "Uncle Tom's Cabin." She retired from the stage, and died suddenly at Jersey City, N. J., Nov. 15, 1873. Her maiden name was Amelia Greene. She first appeared in this city with a company of amateurs, then acting at the City Theatre, and under the stage direction of Mrs. Baldwin, an actress formerly of the Park. She played Letitia Hardy in "The Belle's Stratagem" and Leonora in "Lover's Quarrels" July 2, 1822. She was then known as Mrs. Legg. In 1827 she acted the title rôle in "Adelgitha" at the Park. She was subsequently well known for a long time as Mrs. John Augustus Stone. In 1837, after a few years' absence from the metropolitan stage, she reappeared as Mrs. N. H. Bannister, having in the meantime married the author and actor of that name. H. F. Stone (husband of Amy Stone) is her son.

The first "Uncle Tom's Cabin" of which I can find any record was written by Professor Hewett, of Baltimore, Md., and was produced at the Museum in that city on Jan. 5, 1852. Later in the same year it was brought out at the old Marshall Theatre, Richmond, Va. It was not a dramatization of Mrs. Stowe's novel, but was written as an offset to that book, and was called "Uncle Tom's Cabin As It Is."

The first production in America of a dramatic version of Mrs. Stowe's novel occurred at this theatre (Purdy's National) Aug. 23, 1852. Its author was Charles Western Taylor, and it was a failure, and ran only eleven nights.

George L. Aiken's version was first acted at the Museum, Troy,

N. Y., Sept. 27, 1852. During the season of 1852-53, at Rice's Theatre on Randolph Street, near Dearborn, Chicago, a version of "Uncle Tom" by Mrs. Anna Marble was produced. Cordelia Howard played Eva; Geo. C. Howard, her father, St. Clair; Mrs. G. C. Howard (her mother), Topsy; Mrs. Fox (her grandmother), Aunt Ophelia; thus three generations appeared on the same stage at the same time. Geo. L. Fox as Marks; Chas. K. Fox, Gumption Cute; G. C. Germon was Uncle Tom; Geo. L. Aiken, George Harris, and Mrs. G. C. Germon was Eliza. Geo. L. Aiken's version had a run of one hundred nights at the Troy Museum, and was then taken to Albany, N. Y. Conway's version had a run for three years at the National Theatre, with twelve performances each week, and finally eighteen, the company eating their meals in costume behind the scenes. H. J. Conway's version was first seen at Providence, R. I., where it was done Jan. 10, 1853, at the Museum, under W. C. Forbes' management. During the same month and year a version by MM. De Wailly and Texier was performed at the Gaiety Theatre, Paris. Another version, by MM. Dumanoir and D'Ennery, was acted at the same time at the Ambigu Comique in that city.

The George Aiken version was first done in Philadelphia Sept. 26, 1853, at the Chestnut Street Theatre, with this cast:

Uncle Tom	John Gilbert	Old Shelby	Uhl
Geo. Harris	Aug. Fenno	Geo. Shelby	Briggs
Gumption Cute	Jos. Jefferson	Marks	John S. Clarke
Phineas Fletcher	Jos. Parker	Skeggs	Allen
St. Clair	R. A. Sheppard	Wilson and }	William Loomis
Tom Loker	Walters	Deacon Perry }	Lizzie Weston
Legree	Mason	Topsy	Mrs. J. Gilbert
Haley	A. H. Davenport	Aunt Ophelia	
Alf Mann	John Jack		

The next dramatization of "Uncle Tom" was by Clifton W. Tayleure, produced at the Detroit, Mich., Theatre, Oct. 2, 1852, with this cast:

Uncle Tom	Lancing K. Dougherty	Eliza	Cordelia Cappell
George Harris	By the Dramatist	Eva	Josie Cappell
Haley	W. Powell	Mrs. Shelby	Mrs. S. Cappell
Sam	J. B. Tozer	Topsy	Miss Jackson
Shelby	W. C. Dunnavant		

In November, 1852, a version called "Slave Life," by Mark Lemon and Tom Taylor was acted at the Adelphi Theatre, London, England.

H. J. Conway's version was produced for the first time at the Museum, Boston, Mass., Nov. 15, 1852, and was entitled "Uncle Tom's Cabin, or Life Among the Lowly." It had this cast:

Shelby	R. Stephens	Cassy	Mrs. Tyrrell
Geo. Shelby (first act)	Matilda Hart	Emeline	Miss Parker
Penetrate Partysides	W. Warren	Little Mose	Master Preston
Geo. Harris	E. F. Keach	Eliza	Mrs. Wulf Fries
Simon Legree	J. Davies	Mrs. Shelby	Lucy Cutler
Uncle Tom	F. Whitman	Aunt Vermont	Mrs. Thoman
Eva	Helen Western	Topsy	Miss Gassinokie
Geo. Shelby (fifth act)	Palmer	Mrs. St. Clair	Mme. Rodinski
Haley	T. Joyce	Cassy	Mrs. Vincent
St. Clair	J. A. Smith	Aunt Chloe	Isabella Preston
Driver John	J. P. Price	Little Polly	Annie Clarke
Adolph	G. H. Finn	Mammy	Miss Fredericks
Sam	J. Adams	Rose	Louise Cutler
Loker	S. Palmer	Jane	May Preston
Marks	D. Ralton	Marie St. Clair	Mrs. Joseph Jefferson
Wilson	J. L. Munroe	Chloe	Mrs. Cappell
Pompey	Gray	Eva	Louisa Parker
Eliza	Cordelia Cappell		

A version was done at the Franklin Museum, this city, Sept. 12, 1853. H. J. Conway's version was first done at Barnum's Museum (Broadway and Ann Street) Nov. 7, 1853, and cast thus:

Shelby	Sylvester Bleecker	Topsy	Mary Ann Charles
Geo. Shelby (first act)	Sallie Bishop	Dinah	Mrs. Burroughs
Geo. Shelby (fifth act)	Geo. C. Charles	Rose	Miss Flynn
Tom Loker	Mr. Charles	Manning	Miss Brown
Little Mose	Miss Smith	Lotty	Miss Wilson
Peter	Martin Smith	Haley	Wentworth
Uncle Tom	J. L. Munroe	Sambo	G. Clarke
Driver John	F. L. Munroe	Adolph	A. Andrews
Sam	Thompson	Marks	Harry Cunningham
Legree	H. F. Daly	Mrs. Shelby	Mrs. J. L. Munroe
Penetrate Partysides	Thos. Hadaway	Geo. Harris	Howard
Pompey	W. Cunningham	Aunt Chloe	Mrs. Burroughs
St. Clair	C. W. Clarke	Eva	Miss Chiarini
Eliza	Emily Mestayer	Cassy	Mrs. Bellamy
Aunt Vermont	Rowena Granice		

At the Old Bowery Theatre Henry E. Stevens' version was first acted Jan. 16, 1854.

Uncle Tom	T. D. Rice	Eva	Caroline Whitlock
Geo. Harris	R. Johnston	Eliza	Caroline Woodward
Van Krout	Sam Glenn	Shelby	Thos. Hamblin
Driver John	John Winans	Cassy	Mrs. Howard
St. Clair	Jas. C. Dunn		

It was revived at the Old Bowery Jan. 24, 1876, with Mr. and Mrs. G. C. Howard in the cast. On May 22 of the same year, it was produced at the Park Theatre (Broadway and Twenty-second Street), with George Kunkel as Tom, Mr. and Mrs. G. C. Howard as St. Clair and Topsy, and Bijou Heron as Eva. It enjoyed a run of three weeks. Poole & Donnelly produced it at the Grand Opera House (Eighth Avenue and Twenty-third Street), Oct. 2,

same year, for four weeks. J. H. Slavin was engaged, with jubilee singers, donkeys, and bloodhounds. On Jan. 15, 1877, this same company played the piece at Wood's Museum, now Daly's Theatre. George Kunkel was the Uncle Tom, and Gracie Wade the Eva. "Uncle Tom" was done at Booth's Theatre (Twenty-third Street and Sixth Avenue), Feb. 18, 1878: George Kunkel as Uncle Tom; Harry Hawk, Marks; E. A. Locke, Phineas and Deacon Perry; W. S. Harkins, St. Clair; Nat Jones, Sambo; little Belle Wharton, Eva; Georgie Dickson, Eliza; Leonore Bigelow, Marie St. Clair; Jennie Carroll, Cassy; Fanny Denham Rouse, Aunt Ophelia and Chloe; Marie Bates, Topsy. In August, 1878, Jarret and Palmer took the nucleus of an American company to England, and visited all the principal provincial cities.

George Aiken's version of "Uncle Tom's Cabin" was produced at the Winter Garden Theatre in this city, under the management of Wayne Olwine and John Moore, for the first time Dec. 18, 1858, with this cast:

Uncle Tom	H. C. Jordan	Geo. Harris	Delmon Grace
Phineas	Carroll Hicks	Haley	J. Carroll
Wilson	Whiting	Shelby	J. M. Ward
Marks	T. Baker	Eliza	Ada Clifton
Aunt Ophelia	Mrs. H. C. Jordan	Marie St. Clair	Lizzie Walton
Chloe	Miss White	Eva	Cordelia Howard
St. Clair	G. C. Howard	Topsy	Mrs. G. C. Howard

It was revived Feb. 25, 1862, and cast thus:

Uncle Tom	Charles Walcott	St. Clair	N. C. Forrester
Legree	Barton Hill	George Harris	A. H. Davenport
Phineas Fletcher	Wm. Davidge	Eva	Josephine Myers
Gumption Cute	Harry Hotto	Topsy	Fannie Brown
Cassy	Mrs. H. P. Grattan	Aunt Ophelia	Mrs. Chas. Walcott

Wallack's Theatre (Broadway and Broome Street) was opened as the New York Athenæum March 1, 1862, with "Uncle Tom's Cabin." The dramatization was by a member of the Pennsylvania Judiciary, and was called "Uncle Tom's Cabin, or Lights and Shadows of Southern Life." This is a portion of the cast:

Topsy	Mrs. G. C. Howard	Eliza	Mrs. F. S. Chanfrau
Aunt Ophelia	Lottie Hough	Uncle Tom	Geo. Ryer
Eva	Mary Bullock	St. Clair	G. C. Howard

S. C. Campbell appeared in the fifth act as Adolphus, and sang "St. Clair's Lament." The drama was produced at Barnum's Museum (539 Broadway) May 21, 1866, and thus cast:

Uncle Tom	W. L. Jamison	St. Clair	M. N. Haviland
Phineas	T. Hadaway	Geo. Harris	H. F. Daly
Topsy	Mrs. G. C. Howard	Haley	J. H. Johnston
Aunt Ophelia	Mrs. W. L. Jamison	Eliza	Mrs. J. J. Prior
Chloe	Jennie Cleaver	Eva	Anna Prior
Deacon Perry	Bridgman	Emeline	Addie Le Brun

Oct. 8, 1866, it was acted at the New Bowery Theatre.

Uncle Tom J. W. Lingard	Topsy Florence La Fond
Phineas Fletcher } . . . G. Brooke	Geo. Harris Walter Grisdale
Deacon Perry } . . . N. B. Clarke	Eliza and Cassy . . Mrs. W. G. Jones
Wilson Seabert	Legree G. W. Thompson
Gumption Cute Mrs. Harry Jackson	Haley Joseph Winter
Aunt Ophelia	Eva Lulu Prior

It was produced at the Olympic (formerly Laura Keene's) Sept. 16, 1869.

Topsy Mrs. G. C. Howard	Eliza Ida Vernon
Aunt Ophelia Mrs. T. J. Hind	Eva Miss Cushman
Deacon Perry Geo. L. Fox	Lawyer Marks C. K. Fox
Geo. Harris J. K. Mortimer	Legree J. B. Studley
Skeggs E. T. Sinclair	St. Clair Geo. Becks
Uncle Tom Asa Cushman	

Geo. Johnson, Lewis, T. C. Cunningham, Charles Wright, Drew, Collins, Flora Lee, Lilly Vining, and E. Germaine were also in the cast. Niblo's Garden was the next scene for "Uncle Tom." It was done there Jan. 11, 1875, and the cast was:

Uncle Tom C. Farwell	Ophelia Miss Rose Summers
George Harris W. H. Hamilton	Marks M. B. Pike
Legree Geo. C. Middleton	Eva Amy Lee
St. Clair J. Bradley	Eliza Nellie Meeker
Topsy Frank Budworth	Chloe Ida Vernon
Marie Elsie Moore	

"Uncle Tom" had another production at the Olympic (formerly Laura Keene's) Oct. 20, 1879. It was a dramatization by Robert Johnston.

Uncle Tom John B. Studley	Marks Louis Mestayer
Topsy Jennie Yeamans	Senator Bird Charles Foster
Eva Eva French	Sam Thomas Owens
Haley Frank Whittaker	Aunt Ophelia Mrs. W. G. Jones
George Harris De Loss King	Mrs. Senator Bird Frances Kemble
Legree Frank A. Tannehill	

One of the strongest casts this drama had was at Booth's Theatre, this city, Dec. 20, 1880, by Jarrett and Palmer:

Legree Lewis Morrison	Mrs. St. Clair Mabel Lozier
Uncle Tom A. H. Hastings	Topsy Marie Bates
Fletcher Chas. Wheatleigh	Eva Zoe Tuttle
Marks Harry Courtaine	Ophelia Mrs. W. A. Rouse
Geo. Harris Ogden Stevens	Cassy Jennie Carroll
St. Clair Nelson Decker	Eliza Blanche De Bar
Emeline Josie Wilmer	Auctioneer W. A. Lavelle
Geo. Shelby } Louis F. Barrett	
Haley }	

"Uncle Tom," dramatized by Clay Greene, was done at the Hollis Street Theatre, Boston, Aug. 18, 1888. The cast was an expensive one, but the production was a failure.

Phineas Fletcher	Frank Mordaunt	Eva	Carrie Webber
Uncle Tom	Milt. G. Barlow	Eliza Harris	Lillie Eldridge
Simon Legree	Frank Losee	Cassy	Mercedes Malarini
Marks	Harry Webber	Aunt Ophelia	Louisa Eldridge
George Harris	Mark Price	Chloe	Addie Davis
Henry St. Clair	J. N. Long	Queen 'Lizabeth	Louise Rial
Tom Loker	W. L. Denison	Topsy	Alice Harrison
George Shelby	Tully Marshall		

"Uncle Tom" was produced at the Academy of Music, this city, March 4, 1901.

Uncle Tom	Wilton Lackaye	Eliza	Mabel Amber
Phineas	Odell Williams	Eva	Georgie Olp
Legree	Theo Roberts	Ophelia	Annie Yeamans
Geo. Harris	Wm. Harcourt	Cassy	Emily Rigl
Marks	L. R. Stockwell		

After a few weeks John Kellerd played Uncle Tom, and Geo. Osborne was Marks.

It has been translated into the languages of most of the civilized nations. It is called, in French, "La Case de l'Oncle Tom;" in German, "Uncle Tom's Hütte;" in Danish, "Onkel Tomo's;" in Dutch, "Der Negerhut;" in Flemish, "De Hut Von Onkle Tom;" in Hungarian, "Tama's Batya;" in Italian, "La Campana della zie Tommazo;" in Polish, "Chata Wuja Tomaza;" in Portuguese, "A Cabana du Pai Thomaz;" in Spanish, "La Cabaña del Tio Tomas;" in Russian, "Khizhina Dyadi Toma;" and in Swedish, "Onkel Tom's Stuga."

Having thus followed the career of "Uncle Tom" on many stages, I now resume my sketch of the Chatham Theatre's history. On May 15, 1854, "The Blacksmith of Antwerp" and "The Sea of Ice" was the bill. Mrs. J. J. Prior was the Ogarita in the last-named play, and Miss C. Strahn acted Marie. May 22, Cony, C. F. Taylor, and Master Cony, with a troupe of performing dogs, opened in "The Forest of Bondy" and "The Ourang-Outang." The drama, "The Real Fairy Light Guard," introducing forty young ladies in military costume, who gave an exhibition drill, was the attraction May 20, and on June 5 the new drama by Chas. Toulmin, "Amy Lawrence, the Freemason's Daughter," was acted; June 9, "Eva, the Irish Princess;" June 12, the musical fairy spectacle "The Magic Well, or the Fairy of the Desert;" also a burlesque called "Mazeppa the Second, or the Wild Horse of Williamsburg," by C. W. Taylor. June 26 Yankee Locke opened in "True Love Never Runs Smooth," and Ben Yates did the army and navy dance. J. G. Hanley also appeared as Damon

in "Damon and Pythias," and Herr Cline gave a performance on the tight rope; June 27, J. G. Hanley appeared in Pizarro; June 28, "Rob Roy;" June 29, "The Stranger." On June 30 "Macbeth" was produced, with F. B. Conway as the Thane, N. B. Clarke as Banquo, J. M. Cooke as Macduff, and Amelia Parker as Lady Macbeth, for the benefit of N. B. Clarke. For the benefit of J. G. Hanley "The Shoemaker of Toulouse" was given July 1.

The next season commenced July 24, 1854, with the following company: John R. Scott, Harry A. Perry, H. F. Daly, H. Howard, G. L. Fox, C. W. Taylor, T. Hampton, J. Turner, Allen, J. Herbert (better known as "Pot Pie" Herbert), Geo. Lingard, Terry, Lyons, H. Stone, Chas. Toulmin, W. Harris, Mrs. H. F. Nichols, Miss Hathaway, Mrs. W. G. Jones, Mrs. N. H. Bannister, Miss Barber, E. Parker, Mme. Jeubillee, Miss E. Taylor, Mrs. Wray, Mrs. Hampton, Misses Tree, A. Thayer, and Bartlett, and Jas. Anderson, stage director. The season opened with "Pizarro."

Rolla	John R. Scott	Cora	Mrs. W. G. Jones
Pizarro	H. A. Perry	Alonzo	H. F. Daly
Elvira	Mrs. H. F. Nichols	High Priest	C. W. Taylor

"The French Spy" was acted, with Miss Hathaway as Henri St. Alme, and G. L. Fox as Tony Bavard; July 26, "The Fireman of New York" was done with H. A. Perry as Frederick Jerome and Mrs. Bannister as Mrs. Waddletongue; July 28 Harry Perry acted Ingomar; July 31, John R. Scott played "Richelieu;" Mrs. W. G. Jones, François; followed by John Diamond, the jig dancer, with banjo accompaniment. Aug. 1, "Nick of the Woods," John R. Scott as Bloody Nathan; Aug. 2, Scott as Sir Giles Overreach; Aug. 4, "Don Cæsar de Bazan;" Aug. 5, Scott in the title rôle of "Count Ugolino;" Aug. 14, as Brutus, to Daly's Titus; Aug. 16, Sir Edward Mortimer in "The Iron Chest;" Aug. 18, "King Lear;" Aug. 28, "Othello," Scott as the Moor; J. A. Leonard, Iago; Mrs. Scott, Emilia; Mrs. Nichols as Desdemona; Aug. 30, "The Apostate;" Aug. 31, "Macbeth;" Sept. 4, J. Canoll from the Albany Theatre, opened as the Duke Aranza in "The Honeymoon;" Sept. 5, "Richard III.;" Sept. 7 John R. Scott appeared as Hamlet; Sept. 8, King Lear; Sept. 9, Macbeth; Sept. 11, C. W. Taylor's version of Mrs. Stephens' story, "Fashion and Famine," for the first time, Cordelia Howard playing Julia. Oct. 2, John R. Scott acted Triboulet in "The King's Jester;" "Fashion and Famine" and "The Magic Rose" were played the same night; Oct. 6 Scott was the Long Tom Coffin in "The Pilot;" Oct. 11, the bill was "Julius Cæsar," "Follies of a Night," and "Crossing the Line," Scott acting Marc Antony;

Oct. 13, "Rob Roy" and "French Spy;" Oct. 14, "Nick of the Woods." Oct. 16 "Ben Bolt" was played with Scott in the title rôle, John Owens as Christian Comfort, Mrs. W. G. Jones as May, and G. L. Fox as Ruben Rags. Oct. 22 a series of Sunday concerts was begun, and among the artists were Carrie Hiffert, Julia Barton, Mr. and Mrs. Brown, Rea, and Hayes; Oct. 30, Grattan Dawson opened in "Macbeth," with J. Turner as Banquo; C. J. Smith, Macduff; and Mrs. Nicholas, Lady Macbeth. "The Wizard Skiff" was also acted. Oct. 31, "Othello;" Nov. 1, "Hamlet;" Nov. 11 "El Hyder," "The Devil's Daughter," and "Wizard Skiff" were all performed. Nov. 13, "Ethiop, or the Child of the Desert;" Nov. 17, "Brian Boroihme;" Nov. 20, "The Cradle of Liberty;" Nov. 24, "Brian Boroihme;" Nov. 27, an equestrian company was added to the attraction, consisting of Mons. and Mme. Tourniare, Mlle. Josephine, Mons. and Mme. Benoist, La Petite Marie, Mr. and Mrs. W. B. Carroll, W. H. Stout, William Kennedy, J. Ellsler, B. Jennings and son, and Masters Theodore and Ferdinand.

On Jan. 15, 1855, "The Knights of Arva, or O'Connor the Rash," was given for the first time at this theatre; also on the same night the pantomime "Asphodel, or the Magic Pen," and Mlle. Lang, danseuse, from the Boston theatres, appeared. "Cherry and Fair Star" was acted week ending Jan. 20, also "Jack Sheppard," Mrs. Yeomans as Jack in the first act, while Annie Hathaway assumed the rôle in the second and third acts. Geo. L. Fox was the Blueskin. "Fortunio, and His Seven Gifted Servants" was revived Jan. 22. Three other pieces were acted the same night, viz.: "The Captain's Not a Miss," "The Lottery Ticket," G. L. Fox as Wormwood, and the comic ballet, "Cobbler and Tailor." A benefit was given Jan. 26, to Thomas C. Steers and William Handcock, the treasurers of the house, when was offered the burletta "Asmodeus."

Carlo	Annie Hathaway	Cassilda	Miss Barber
Antonio	Owen	Ferdinand	T. Hampton
Don Rafael	Aiken	Gil Verges	C. W. Taylor
Isabel	Mrs. Wray		

also a Dutch song by Lavinia Bishop; accordeon solo, J. S. Jacobs, followed by "The Savage and the Maiden;" recitation, "Maniac's Death," by W. C. Hurley; duet on side drums by Little Doctor and Master John Seina; song, "My Pretty Jane," by Miss S. Yates, after which "Bombastes Furioso," with Taylor, Mitchell, Geo. L. Fox, and Mrs. Yeomans in the cast. This was followed by the song and dance of "Old Bob Ridley," by W. Blair, banjo solo by Dick Berthelon; dance, "Virginia Twist," by Mert Sexton, followed by "Limerick Boy," with Fanny Herring in the cast.

Sailor's Hornpipe, by Miss La Folle, and the "Yankee Peddler" closed the entertainment.

John Winans, a popular member of this company, met with a shocking death in Philadelphia. In June, 1859, he was found wandering through the streets of that city without a home, and was brought to Long's Varieties, 758 South Third Street. Here Winans sang comic songs, and here he was kept with bed and board, not for what he could do, but for what he once was, until Sept. 7, when his insanity became so apparent that he was taken to Blockley Almshouse, where he remained until Oct. 21, when he escaped.

No trace could be found of him until Dec. 22, when his corpse was accidentally found under the stairway in the cellar of Long's Varieties, in a decomposed state. It had evidently remained there from the time of his disappearance, as the flesh was almost off the bones. John Winans' talent for low comedy was truly remarkable. He married the mother of Susan and Kate Denin, and with them travelled, starring and as their manager. At that time Susan Denin, in the flush of youth, freshness, and power, acted with a passion and grace that made a deep impression on theatre-goers.

On Feb. 5, G. L. Fox acted Ragged Pat in "Ireland as it Is." H. Howard opened the same night as Dan O'Carolan; Fox also played John Quill in "Beauty and the Beast," and Sam Wax in "The Cobbler and Tailor." James Timony, the property man of the theatre, took his first benefit Feb. 20, and the attraction was the burlesque "Cinder-Nelly;" dance by Miss Callar, from the Southern theatres; imitations of Booth, Forrest, and Macready by G. Jones; the farce of "Carrots," in which Mrs. Timony made her first and only appearance, acting Nanette; Virginia breakdown by Jem Rice; A. St. John and W. Stillman in "negroisms;" "The Rendezvous," under the fanciful title of "The Spectre of the Heath, or Love in All Corners;" dance by Miss La Folle; song by Miss Barber, and the drama, "False Colors." Frances La Folle, the danseuse, took her benefit March 2, and her programme consisted of "Estelle Grant, or the Lost Wife;" the musical extravaganza, "Buy it Dear, 'tis Made of Cashmere," with trial dance between Miss La Folle and G. L. Fox; "Woman's the Devil," a farce never before played here; Henson's Ethiopian Operatic Troupe, Miss La Folle and Miss Gimber in a double dance; F. Sweezy and G. Stanley in the Ethiopian polka; Stanley, banjoist; Mr. and Miss Hampton, Donnybrook Fair Jig; Harry Bluff, the ballad singer; Devere, Sailor's Hornpipe; Professor Schlim in the Highland fling, and Miss La Folle, in the "Fireman's Hornpipe." On May 1 four pieces were acted: "The Sonnambulist," the fairy extravaganza, "Romance of the Nose," "The Limerick Boy" and "Frisky Cobbler." John Diamond did

his jig after the first piece, and Billy Wood and Miss La Folle did a double dance.

Wm. Handcock, the treasurer, took another benefit May 11, and the attraction was: "Fortunes of War," H. B. Macarthy as Lanty, and Mrs. J. P. Brelsford as Margaret; accordeon solo by E. Pike; Dutch song by Little Lavinia Bishop; ballad by Charles Melville; "The Falls of Clyde," D. Oakley as Farmer Enfield, Miss Hathaway as Ellen Enfield; "Wilful Murder;" dance by Mert Sexton; also the spectacle "Forty Thieves." On May 24 "El Hyder" was produced, with this cast:

El Hyder	Frank Aiken	Korran	W. Chapman
Hamet	George Aiken	Omar	W. Mitchell
Harry Clifton	Annie Hathaway	Hafr	G. L. Fox
Matt Mizzen	H. Howard	Chereddid.	Master J. Murray
Schander	Geo. Lingard	Arisse	Mrs. Wray

This was followed by C. W. Taylor's dramatization of Chas. J. Peterson's story, "Kate Aylesford, or the Refugees."

Chas. Aylesford	F. Aiken	Lieut. Vinton	C. McMillan
Laurence Herman	C. W. Taylor	Phillip Denton	H. Owen
Major Gordon	H. Howard	Walt Runnells	W. Mitchell
Dick Arrison	G. Aiken	Tom Mullen	H. Chapman
Solon Cute	L. Fox	English Officer	G. J. Arnold
Job Croak	T. Hampton	Kate Aylesford	Miss Hathaway

The bill concluded with the comic pantomime "Lovers in Trouble," with W. Wood, G. L. Fox, Miss La Folle, Mrs. Hampton, T. Hampton, C. McMillan, and Mme. Jeubillee in the cast. May 25 G. L. Fox took a benefit.

"Rosina Meadows, the Village Maid, or Temptations Unveiled," a local domestic drama, adapted from Chas. H. Saunders' novel of that name, by Wm. B. English, was produced during the season of 1855.

Mr. Meadows	C. W. Taylor	Tom Belford	T. McMellan
Harry Mendon	H. Howard	Geo. Stanley	G. J. Arnold
Jethro Baxter	G. L. Fox	George	P. Cline
Geo. Milton	F. Aiken	Rosina Meadows	Miss A. Hathaway
Florence	T. Hampton		

This drama had its first representation on March 21, 1843, at the National Theatre, Boston, Mass. "Harry Burnham" was revived June 9, with C. W. Taylor as Gen. Washington, Frank Aiken as Harry Burnham, G. L. Fox as Dan Morgan, D. Oakley as Old Sam, Asa Cushman as Major Grubb, Fanny Herring as Sally, Annie Hathaway as Mary Manners, C. B. McMillan as Corporal Piperlay, and W. Chapman as Capt. Wilson. In addition the burlesque "National Baby Show," a Chinese Musical Extravaganza, and "The Fountain of Beauty" were given.

"Uncle Tom's Cabin" was revived June 11, 1855. "The Invisible Prince" was presented June 13, in addition to "Uncle Tom." "The Rebel Chief," by H. Grattan Plunkett, was acted June 25. The author played in it, for his first appearance in this city in ten years. On the same night "1955, or 100 Years Hence" was produced. "The Hot Corn Girl," "Actress of all Work," and "1955" were acted June 28.

"Fashion and Famine" was seen June 29, with Cordelia Howard as Julia Warren, Mrs. G. C. Howard as Sarah Gray, and G. C. Howard as Robert Otis. For the farewell night of the Howards, June 30, "Jack Sheppard" (first and second acts), "The Lamp-lighter" (first act), "The Actress of All Work," "The Flying Dutchman" (second act), and "1955," composed the bill.

"City Secrets, or Who's His Mother?" was a musical extravaganza by H. B. Mattison, first acted July 2, with "Roll of the Drum." Seven pieces were acted matinée and evening July 4. In the afternoon: "Flag of Our Union," "City Secrets," and "The Spitfire." Evening: "Paddy the Piper," "Fountain of Beauty," "City Secrets," and for the first time here J. P. Adams' national drama, "Mother Baily, or the Heroine of Connecticut." Louise Taglioni, danseuse, appeared between the acts. July 7 J. Herbert acted Moco in "The Dumb Girl of Genoa."

On July 9 John R. Scott opened as Don Cæsar de Bazan, and Mrs. H. F. Nichols as Maritana; the mythological three-act drama, "H—ll on Earth, or Good and Evil," was also played. Frank Aiken assumed four characters, G. L. Fox four, Fanny Herring nine, C. W. Taylor four, Miss Hathaway and Mrs. Wray three characters each. Scott acted Rolla, and Mrs. Nichols Elvira, in "Pizarro," July 10, and Elizabeth Walton made her début as Margery in "The Rough Diamond." "The Stranger" was given July 11, with Scott as the Stranger, Mrs. Nichols as Mrs. Haller. "Rob Roy" July 12, Scott in title rôle. "Wacousta, or the Indian Curse," July 23, John R. Scott as Wacousta, Mrs. Nichols as Oucanasta.

"Norman Leslie" was produced Aug. 6, with John R. Scott as the hero. Miss Hathaway acted the dual rôle of Madame Louise and the Duchess. "Mazulm, or the Night Owl," commenced its second week on this date, with Geo. W. Smith, M. Wiethoff, M. Schmidt and Mlle. Thérèse in the cast. "O'Neal the Great" was acted Aug. 13, with John R. Scott as Donald Moore O'Brien, and Miss Hathaway as Eleanor. John R. Scott closed his engagement Sept. 13 with a benefit, and offered "O'Neal the Great," "The Armorer of Tyre": W. M. Foster as Gio and Balbec, and Mrs. S. B. Wilkins as Marina; also the pantomime the "Four Lovers," J. H. Allen appeared Sept. 14 as Duke Aranza, and Ada Clifton (pupil of Clara Fisher Maeder) made her first appearance on any stage as Juliana in "The Honeymoon." Mrs. J. H. Allen

appeared Sept. 15, as Mrs. Chillington in "A Morning Call." "Black Eyed Susan" was also acted, with S. B. Wilkins as William, Mrs. S. B. Wilkins as Susan. D. Oakley played Doggras, and James C. Dunn, Capt. Crosstree.

John R. Scott reappeared Sept. 19 in "Macbeth."

Macbeth	John R. Scott	Second Singing Witch	Miss McWilliams
Macduff	J. H. Allen	Malcolm	D. Oakley
Banquo	S. B. Wilkins	Second Witch	G. L. Fox
Duncan	C. W. Taylor	Third Witch	J. Herbert
Lady Macbeth	Mrs. S. B. Wilkins	Hecate	C. W. Taylor
First Singing Witch	Fanny Herring		

"Magic Pills" followed, with G. L. Fox as Dandy Grinaldo, Mons. Schmidt as Colordo, Mlle. Thérèse, Elvina. "Matteo Falcone," with J. H. Allen as Sampero, closed the entertainment. "Aben Hamet, or the Warriors of Mahmet," was presented Sept. 22: Scott as Aben Hamet, J. H. Allen as Rinaldo, Mrs. S. B. Wilkins as Oriana, D. Oakley as Orcan, Fanny Herring as Isadore. "Moll Pitcher, or the Fortune Teller of Lynn," by Dr. J. S. Jones, was given Nov. 5, Miss Hathaway as Moll, Mrs. S. B. Wilkins as Rosalie, J. H. Allen as Maladine. "Gypsy Bess, or Hal of the Heath," by C. W. Taylor, was acted for the first time week Nov. 5; also the comic pantomime, "Les Moissonneurs, or the White Statue." "Wept of the Wish-ton-wish" was revived Nov. 22, with J. H. Allen as Connanchet, Chas. Warwick as Uncas, D. Oakley as Heathcoat, and Miss Hathaway as Narramattah. "Capt. Kyd, or the Witch of Hurl Gate," was first played here Nov. 26; "The French Spy" Nov. 30, with Annie Hathaway as the heroine. "Rebels and Tories, or the Mechanics of New York," by N. B. Clarke, was revived Dec. 20; also, for the first time in America, "King Charming, or the Blue Bird of Paradise," with this cast:

King Charming	Miss Hathaway	Soussio	C. McMillan
Hen Peckt	C. W. Taylor	Queen	Mrs. Wray
Nobby	J. Herbert	Sal Volatile	G. J. Arnold
Tinsel	D. Oakley	Hocus Pocus	G. L. Fox
Pretty	De Silveria	Florina	Fanny Herring
Tontina	Miss Roberts	Spirit of Hartshorn	P. Timony

"The Female Privateer, or the Pine Tree Flag of 1773," by James Pilgrim, was first played here Jan. 7, 1856. Mrs. Hampton appeared as Julie, and executed a dance. "Asphodel, or the Magic Pen," and "The Knight of Arva" were acted Jan. 14. "The People's Lawyer" was done Jan. 21, 22, with G. L. Fox as Solon Shingle. John R. Scott appeared Jan. 28 as Sir William in "Wallace." In act first Henrietta Lang did a Highland Fling.

"The Invasion of Ireland, or the Oath of McMurrough," by C. W. Taylor, first saw the light here Feb. 4, 1856. "The Ice Witch,

or the Frozen Hand," was done Feb. 11, 12: J. H. Allen as Harold, G. L. Fox as Magnus Snoro, Fanny Herring as Minna. "Herne the Humbug," C. W. Taylor's equestrian burlesque, was given Feb. 20. "Silver Knife, or the Hunters of the Rocky Mountains," an Indian drama by Pilgrim, had its first performance here March 3. "Arabian Nights, or the Green Baboon," by Thomas W. Pittman, a young graduate of the New York bar, was first acted March 10. Roberta Stanly made her first appearance on any stage March 14, playing Florio di Rosalvi in "The Hunter of the Alps." "Spirit of the Wreck, or the Ransom Bride," by E. Fitzball, was seen March 19. For C. W. Taylor's benefit, March 21, five pieces were acted. "The People's Lawyer," "The Old Guard" (Taylor as Haversack), the extravaganza "The Savage and the Maiden," the burlesque "Cinder-Nelly," "The Frisky Cobbler," the "Fire Raiser," "O'Flanigan and the Fairies" (G. L. Fox as Phelin O'Flanigan), the "Fair Lovers" and the burlesque "Mazeppa the 2d" was the programme March 28, for T. C. Steers' benefit. "The Last Nail, or the Drunkard's Doom," with G. L. Fox as Waldeck; the "Magic Trumpet," G. L. Fox as the clown, and "Brian Boroihme" were done April 2. "Nick of the Woods, or the Jibbenainosay" was played April 5, with J. H. Allen as Bloody Nathan, and G. L. Fox as Roaring Ralph.

A. H. Purdy commenced the season of 1856-57 April 7. The additions to the company were Mrs. H. F. Nichols, S. B. Wilkins, Miss Glassford, Mr. and Mrs. Geo. A. Beane, and H. F. Stone. "The Orange Girl of Venice," by C. W. Taylor, had its first production April 7, with this cast:

Carlotti	J. H. Allen	Lady Foscari	Mrs. H. F. Nichols
Nicoletti	G. L. Fox	Market Girl	Miss Hampton
Jacopo	C. W. Taylor	Leoni	G. A. Beane
Leonardo	C. Warwick	Odo	Asa Cushman
Count Uberoni	S. B. Wilkins	Eugenia	Miss Hathaway
Gideimo	D. Oakley	Quanette	Fanny Herring

H. F. Stone executed a dwarf dance; Miss Glassford made her first appearance as Fanny in the afterpiece "In and Out of Place." Cony and Webb and their dog gave a series of canine dramas from April 21 to May 26, when the musical burlesque, "A Lad-in-the-Lamp, or the Female Guard," had its initial representation. "The Irish Princess" was a prize historical drama acted here June 4.

"Raoul, or the Magic Star" was first played here June 11, with G. L. Fox as Courici and Henrietta Lang as Cecilia. "Esmeralda, or The Hunchback of Notre Dame," was first acted here June 16, J. H. Allen as Quasimodo, Geo. L. Fox as Gringoire, Annie Hathaway as Esmeralda, and Mrs. H. F. Nichols as Sister Gudule. "The Tailor of Tamworth" was the afterpiece, with Tom

Hampton as Gregory Thimblewell, M. Pike as the Calverton Hal. J. H. Allen acted Quinten Matsys, and G. L. Fox Simmel in "The Blacksmith of Antwerp" June 23, 24. "The Battle of Brandywine, or the Green Riders of Santee," by N. B. Clarke, was given July 2, 3, 4. "Pongo, the Intelligent Ape" was a pantomime produced July 7, and in it H. Stone, Geo. Beane, W. Mitchell, and R. Bradshaw executed a cocoanut dance. Mrs. W. G. Jones (announced as Mrs. Cooke) made her first appearance here in two years July 9, as Fanny Gribbles in "An Object of Interest," and between the pieces sang "Bobbing Around." Master Willie Nichols made his second appearance on any stage, and did a Highland Fling. Mrs. Jones acted Gertrude in "The Little Treasure" July 11.

"Nicaragua, or Gen. Walker's Victories," by E. F. Distin, first saw the light July 23, with this cast:

Juan Castello	J. H. Allen	Jefferson Squash	G. L. Fox
Gen. Valle	De Silveria	Col. Buckeye	S. B. Wilkins
Ivory Black	A. Cushman	Gen. Valle	S. W. Bradshaw
Gen. Guardiola	D. Oakley	Hans Pikeltuhb	H. F. Stone
Maj. Ponciano	W. Mitchell	Gen. Mora	M. B. Pike
Cranberry Cockles	T. Hampton	Paulina	Mrs. W. G. Jones
Christine	Mrs. H. F. Nichols		

"The Lord of the Isles, or the Battle of Bannockburn," by C. W. Taylor, was seen Aug. 4. A. H. Purdy had a benefit Aug. 6, when La Petite Alice (Zavistowski) appeared in a dance. "Captain Kyd," "Pongo," "The Lord of the Isles," and "The Old Toll-House, or the Carrier and His Dog," were the afternoon and evening plays. What was termed a "grand demonstration to Cordelia Howard" occurred Saturday afternoon and evening, Aug. 30. At the matinée "Uncle Tom's Cabin" was acted for the 374th time. In the evening, for the first time at this theatre, the drama "Ida May" was given, and the pantomime "The Magic Trumpet," and the last act of "The Lord of the Isles."

The sixth year of Mr. Purdy's management began Sept. 1, 1856. In the morning a statue of Gen. George Washington was erected on the top of the theatre, during the unveiling of which the New York Brass Band played. This statue was said to be the largest in America of Washington, except that in Union Square. The theatre was decorated with the flags of all nations. In the evening there was a display of fireworks from the top of the building. The plays produced were: "Fairy Spell," "Red Gnome," "Jessie, the Returned Wanderer," dance by Adelaide Price, and the Marseillaise sung by Fanny Herring; G. L. Fox, stage director. The company engaged were: J. H. Allen, H. F. Stone, D. Oakley, E. T. Clinton, T. Cony, W. Mitchell, B. Cony, F. Aiken, A. Cushman, Tom Hampton, W. H. Brown, Master Murray, G. L. Fox, C. W.

Taylor, M. B. Pike, J. Reed, J. Beane, Master Andrews, Mme. de Mello, Miss Hathaway, Fanny Herring, Miss A. Cushman, Adelaide Price, danseuse, the Misses Adaire, Sweeny, Rose May, Walby, Sackett, Miller, and Evans, Mesdames Wray, Fisby, Carr, Frealing.

"Imogene, or the Spectre Bride," was played Sept. 15, for the first time in twelve years. "Dred, or the Dismal Swamp," by C. W. Taylor, was given Sept. 22: Little Cordelia Howard as Tom Tit, Mr. and Mrs. G. C. Howard as Edward Clayton and Nina Gordon. For the matinée Oct. 18, "Uncle Tom's Cabin." On Oct. 31 four pieces were acted: "Uncle Tom's Cabin," "The Four Lovers," "Dominique," and "State Secrets." "The Old Homestead" was the title of a new drama by Geo. L. Aiken, taken from Mrs. Ann S. Stephens' romance, first acted Nov. 3, with this cast:

Mary Fuller	Cordelia Howard	Mrs. Chester	Fanny Herring
Mr. Chester	G. C. Howard	Mrs. Farnum	Mrs. Wray
Job Peters	G. L. Fox	Uncle Nathan	C. W. Taylor
Judge Sharpe	D. Oakley	Fred Farnum	F. E. Aiken
Jones	Bradshaw	Fuller	Geo. Beane
Smith	M. B. Pike	Aunt Hannah	Mme. de Mello
Esmond	H. F. Stone	Laura	Mrs. E. Fox
Selina Bowers	Mrs. G. C. Howard	Isabel Chester	Miss Cushman

"Wealth and Worth, or the Mechanic's Bride," was seen here Nov. 10, followed by William Bindley, from England, who gave concertina and double flutina accordeon solos, while suspended on a flying rope. He was the father of Florence J. Bindley, and died Aug. 17, 1885, at Brooklyn, N. Y. On Dec. 22 the pantomime "Planche, or The Lively Fairies" was done. Fanny Herring had a benefit Jan. 16, 1857, and appeared in "The Orange Girl of Venice," the pantomime of "Planche," the burlesque of "Pizzaro-bus, or the Death of Rollabus," "The Limerick Boy," and a "brigand military mélange" by herself, Miss Price, and six other ladies. "Wissihicken, or the Heroes of 1776" was seen Jan. 19. "Mary, Queen of Scots," was played for the second time in America Jan. 31, Geo. L. Fox as Sandy Macfarlane, J. H. Allen as Lord George Douglas, Mrs. H. F. Nichols as Queen Mary, W. S. Thorne as the Officer, Frank Aiken as Roland, and Miss Cushman as Lady Douglas. "Orrin the Gold Beater," a dramatization by N. B. Clarke, was acted Feb. 9. "William Tell," with J. H. Allen as Tell, Fanny Herring as Albert, Feb. 20; also "School in an Uproar," in which Fanny Herring and G. L. Fox danced a minuet.

"Excelsior, or Life's Struggles," a local drama by John F. Poole, "The Red Gnome," "Robert Macaire" (first act), — Geo. L. Fox as Jacques Strop, C. P. Salisbury as Germent, — and "William Tell" was the attraction Feb. 27, for C. W. Taylor's benefit.

The burlesque "Medea and My Deary" was given March 2, with G. L. Fox as Medea, Fanny Herring as Orpheus, and Annie Hathaway as Jason. The burlesque on "Camille," by C. W. Taylor, entitled "Clam-eel," and a new drama by Thompson Townsend, called "Mary's Dream," were acted for the first time March 16. G. L. Fox was the Clam-eel; Fanny Herring, Count De Varville; and Annie Hathaway, Armand. "Life in Brooklyn; Its Lights and Shades, Its Virtues and Its Vices," by John F. Poole, had its initial performance March 23.

"Karmel the Scout," by Geo. L. Aiken, was played April 13. F. E. Aiken had a benefit April 24, when he acted Karmel, and Annie Hathaway Rosalie in George Aiken's drama. "The Rose of Sharon," "Clam-eel," and "Rory O'Moore" were also played, together with a dance by Sile Weed and Wm. Anderson. A dramatization of Sylvanus Cobb's story, "The Mystic Bride," was done April 27. "Cleopatra, or the Battle of Actium," a spectacular drama by C. W. Taylor, was first seen here May 5. "The White Knight, or the Unknown Crusader," was done May 18. "Ups and Downs of New York Life, or City Revelations," a local play by George L. Aiken, and the pantomime of "Magic Pills" was the programme June 8. C. W. Taylor's pictorial spectacle, "Bonaparte, or the Siege of Moscow," was seen May 22.

Mr. and Mrs. G. C. Howard and Cordelia Howard made their reappearance July 20, after their European tour, of course, in "Uncle Tom." Mrs. Radinski made her début on this occasion, as Clari in "The Maid of Milan." Four pieces were acted July 27, viz.: the drama "Ida May," "Manager's Dream, or 100 Years Hence," the pantomime of "The Golden Axe," and "Norah Creina." Aug. 3 "The Fast Men of New York" was done, and Charles J. Foster made his début as Harry Hallyard in "My Poll and Partner Joe."

The company engaged for the Season of 1857-58 were: Charles Hale, J. Bridgman, James Nunan, W. A. Harris, C. McMillan, H. F. Stone, A. Fitzgerald, H. Chapman, J. Lewis, Mrs. J. J. Prior, Mrs. W. G. Jones, Miss F. Colburn, J. B. Howe, J. H. Allen, H. W. Ellis, Annie Wilkes, L. H. Everett, Geo. A. Beane, C. W. Taylor, F. C. Allen, Mrs. H. F. Nichols, and Julia Daly. Geo. L. Fox was stage manager, and continued until July 8, 1858, when he withdrew from the house. "The Warning Hand, or the Statue Lover," "Yankee Courtship," and "Lord of the Isles" were acted Oct. 27. The American gymnastic troupe, five in number, appeared between the pieces. "The Pioneer Patriot, or the Maid of the Warpath," was first acted Jan. 4, 1858. A. H. Purdy took a benefit, matinée and evening, Jan. 6. The afternoon programme was "Pioneer Patriot" and the new pantomime "Boreas, or Aquillon, the Spirit of Air;" for the evening the same pieces, and "Will

Watch" made up the bill. Jan. 18, "Linda the Cigar Girl," "Widow's Victim," and "Lady of the Lake." Chanfrau appeared Jan. 25, in "Mose in California," the burlesque of "Novelty" and "Jonathan Bradford." Feb. 1, "Mysteries and Miseries of New York," with Chanfrau in the principal rôle; Feb. 8, "The Sea, or the Child of the Ocean," and "A Glance at New York;" Feb. 15, the drama "Almoni, the Scourge of the Missouri," and "The Galley Slaves;" Feb. 22, "Cormlenilhou, or the Drowned Crew," "The Red Gnome," and "Sarah the Jewess;" March 1, "New York Girls and Brooklyn Boys;" March 8, "Wealth and Worth" and the burlesque "Cinder Nelly;" March 15, "Jessie Brown, or Havelock's Last Victory," J. H. Allen acting Donald Leslie, and Fanny Herring, Jessie Brown. March 29, "Jessie Brown" and "Damon and Pythias," Dan Harkins acting Damon; April 5, "Life of the Mormons at Salt Lake," C. W. Taylor as Brigham Young. "The Inquisition" had its first performance April 12. Harry A. Perry reappeared April 19 in "Ingomar," acting the title rôle. Julia Irving and Rachel Denvil were in the cast. E. Blanchard and his dogs appeared the same night in "The Idiot of the Shannon;" "Hamlet," with Perry as the Dane, April 26; "Jack Cade," with Perry as Cade, May 4. "Rosalind Hubert" was a drama acted May 10, with Harkins as John Peters. Harry Seymour's play, "Sons of Malta," was first played May 17, with a new drama entitled "The Emerald Ring," by G. L. Aiken; May 19, "The Indian King, or the Life of Metamora;" May 26, the Irish historical drama "Ban Oussel Dhu, or the Dark Lady of Doona," with Harry Perry in the principal character, and the pantomime "Dame Trot and Her Comical Cat," with Geo. L. Fox and the Carlo Family, were given.

This closed the season (June 12), and a summer term began June 14. The opening bill was: "Laugh When You Can," the pantomime "Magic Barrel" and "Nature's Frolic." H. A. Perry, Maria Barton, and Geo. L. Fox were in the company. F. S. Chanfrau and Master Alfred Stewart opened here June 28. For the benefit of F. S. Chanfrau, July 9, Edward Eddy, McKean Buchanan, and Robert Johnston were among the volunteers. Joseph Proctor appeared July 12, in "Nick of the Woods." A. W. Young first appeared here July 13, when he played Jem Baggs in "The Wandering Minstrel." He played at Wallack's (Broome Street and Broadway) Theatre Dec. 9, as Gobbo in "The Merchant of Venice." He continued a member of Wallack's company for many years, acting in both the old theatre and at Wallack's, Broadway and Thirteenth Street. In 1867 he returned to London, Eng., but reappeared in this city, at Niblo's Garden, March 4, 1872. He was the adapter of "La Famille Benoiton," produced at Wallack's Theatre under the title of "The Fast Family." Mr.

Young was incapacitated from pursuing his profession for a long time, on account of illness. He died in London, Eng., in May, 1876.

"The Dead Boxer, or the Fatal Blow" was first acted July 19. "Ambition, or the Throne, the Scaffold, and the Tomb," served to introduce Mr. and Mrs. Clarence Holt. Robert Johnston and Joseph Proctor were seen in "William Tell" Aug. 3; "Julius Cæsar" was given Aug. 4; the Zavistowski Ballet troupe Aug. 9. William H. Crane, the stage carpenter, took a benefit Aug. 10, when the programme was: "The Youth that Never Saw a Woman," Father Phillip, Mr. Petrie; Ronaldo, Mr. Matthews; Corin, Belle Carr; Eliza, Miss Winthrop; Gertrude, Mrs. Young. This was followed by a duet by W. M. Reeve and Lizzie Whelby; comic scene by Tony and John Denier; the fifth act of "Richard III.," Annie Hathaway as Richard, and Fanny Herring as Richmond, afterwards came. The infant wonder, Little Lola, followed with a song; a dance by Ada Price; the comic pantomime, "Four Lovers," with G. L. Fox, Fanny Herring, S. Bradshaw, W. Mitchell, D. Oakley, and Miss A. Price. Fanny Beane next executed a dance, and Miss Winthrop sang. The performance closed with "The Minute Spy" by T. Law, with this cast:

Phillip	W. M. Ward	Isabella	Charlotte Crampton
Capt. Champ	Wm. Henderson	Little Rifle	I. N. Carr
Jack	W. M. Reeve	Enock	H. W. Chapman
Kingston	Mr. Law	Tawannie	Miss Winthrop
R. Kingston	W. Petrie	Squaw Billy	Mrs. Young

George E. ("Yankee") Locke appeared Aug. 23, for the first time in five years, acting "Ten Nights in a Bar-room" and "Podijah Peaseley."

The next season began Sept. 4, 1858, the house having been newly decorated, and the company was: N. B. Clarke, stage manager; Mme. Ponisi, Geo. C. Boniface, Mrs. W. G. Jones, "Yankee" Locke, E. Blanchard, Billy O'Neil, Agnes Clare, Alex. Fitzgerald, Geo. A. Beane, J. Bridgman, Rosa Cline, and Mrs. Bradshaw. The opening bill was: "Azim Al Barmeki," "Paddy's Wedding," "Nick Whiffles," and "Brian O'Lynn." Edward Eddy came Sept. 27, in "Richard III." "The Poor of New York" was given Oct. 4. James W. Wallack, Jr., opened in "The Bridal" Oct 11, with Mme. Ponisi as Evadne. "King Henry IV." was done Oct. 18, Wallack as Hotspur, and Henry J. Wallack as Falstaff. On Oct. 29 "Kenneth" was played with this cast:

Kenneth	G. C. Boniface	Sir Eth	W. A. Harris
Marquis	J. Nunan	Weird Woman of the Glen	Mme. Ponisi
Lord Malcolm	R. S. Meldrum	Lady Evalina	Mrs. W. G. Jones
Sir Jas. Lindsley	C. McMillan	Ivar	H. Chapman
Sir Donald	R. Smith	Geoffry	G. Thompson
Angus Winter	G. A. Beane	Earl of Glengyle	J. Bridgman
Sir Induff	H. F. Stone	Spirit of Marguerite	Miss Osborn

Josephine West followed with a dance, after which came "Cherry and Fair Star," cast thus:

Sanguinbeck	A. Fitzgerald	Fire King	H. F. Stone
Tepac	A. W. Young	Hunters	Edeson
Giaper	J. Nunan	Cherry	Mrs. W. G. Jones
Noureddin	W. A. Harris	Papillo	Miss West
Hassanbad	J. Bridgman	Arianno	Miss Colburn
The King	L. H. Petersen	First Hunter	R. S. Meldrum

The "Purse" was the afterpiece:

Will Steady	A. Fitzgerald	Edmund	R. S. Meldrum
Baron	J. Bridgman	Sally	Mrs. W. G. Jones
Theodore	H. F. Stone		

"Knights of the Mist" was acted Nov. 8, with J. B. Howe as John, alias Jack Sheppard, Charles Hale as Blueskin, and Mrs. J. J. Prior as Joan Sheppard. Robert Johnston appeared Dec. 2 in "The Rag Picker of New York."

Charlotte Crampton appeared here Jan. 3, 1859, in "Mazeppa," introducing her trained horses, Alexander and Black Eagle. Miss Crampton went up the "run" on the horse's back without being lashed to him, a feat never before accomplished. During the engagement she played "Jack Sheppard," "French Spy," "Wild Riders of Santee," all with horses; also, "The Cincinnati Tragedy" (written for her), "Hamlet," Shylock, in the "Merchant of Venice," and "Lucrezia Borgia." On Jan. 7 she acted "Richard III." on horseback, and closed her engagement Jan. 15. This lady was also known as Mrs. Wilkinson. She was the first female Mazeppa in America. She was petite, with an exquisitely modelled form, a brunette, with a handsome face. She possessed a wonderfully strong and sweet voice. She played Hamlet very well for a woman. She died in St. Joseph's Infirmary, Louisville, Ky., Oct. 5, 1875, aged fifty-five years. Her last appearance on the stage was at Macauley's Theatre, Louisville, Sept. 29, as the Queen in "Hamlet," and a day or two thereafter she was removed to the above-named hospital, where she sank rapidly. Yellow jaundice, from which she had suffered some time, caused her demise. Charlotte Crampton was born at Louisville, Ky., in 1816. She had acted in nearly all the principal theatres of the country, and of late years she had been playing old women and character parts upon the same boards that she had trod a few years previously as a star. She was the only woman I ever saw who could satisfactorily impersonate such arduous characters as Richard III., Iago, Shylock, and Hamlet. As an evidence of her versatility, I may say that she acted the three characters above named, together with Lady Macbeth, the French Spy, and Mazeppa, in a single week. Her short stature and great versatility prevented her concentrating her genius upon

any one particular line of characters. "If she was a few inches taller, she would startle the world," is the remark made by W. C. Macready, after her performance of Lady Macbeth to his Macbeth. She had been many times married, her first husband being Charles Wilkinson, her second Charles B. Mulholland, and the actor known as Harry Clifton was another of her husbands. During the early part of the Civil War her son, who had enlisted, got into some trouble, and she walked from Wheeling, W. Va., to Washington, D. C., to solicit favor for him from President Lincoln. Shortly afterwards she enlisted as a vivandiere with a Federal regiment from Maryland, and during her period of service she rendered efficient aid and comfort to the sick and wounded soldiers. After leaving the army she lectured upon the evils of intemperance, but her love for the stage induced her later to resume her profession.

On Jan. 17 "Kit Carson" was played, with J. B. Howe as Kit; Jan. 21 he acted Hamlet, and Thomas Hampton did Dandy Grinaldo in the pantomime "Magic Pills." Mr. and Mrs. F. S. Chanfrau opened in "Linda, the Cigar Girl." This was followed by "Pocahontas," with Chanfrau as Powhattan, and "The Mysteries and Miseries of New York," Chanfrau as Mose; Jan. 11, "Mose in California;" Jan. 14, "Our Yankee Cousin," Chanfrau as Asa Trenchard, J. B. Howe as Lord Dundreary. This same play was repeated Jan. 16, and called "Our American Cousin." For the benefit of Chanfrau "Our American Cousin" was acted March 7, when Gardiner Coyne and his sister Marian appeared. J. B. Roberts began an engagement March 14 as Richard III., with Charlotte Crampton as Queen Elizabeth, and followed with "Hamlet," "The Iron Chest," "Louis XI.," and "A New Way to Pay Old Debts." George Beane took a benefit March 21. The house then was closed and continued dark until April 4, when it was reopened with Thomas C. Steers as manager and George L. Aiken, stage manager. "The Hidden Hand" was presented May 12, with this cast:

Old Hurricane . . .	Geo. A. Beane	Clara Day	Miss Nelson
Hubert Greyson . . .	G. L. Aiken	Gabriel	Geo. W. Thompson
Wool	W. M. Reeve	Traverse	I. N. Carr
Black Donald	J. M. Ward	Mrs. Condiment . . .	Mrs. Austin
Capitola	Rosa Cline	Pitapat	Kate Partington

Mary Mitchell appeared here May 30, as Lucrezia Borgia. This lady is a half-sister of Maggie Mitchell. She afterwards became the wife of James W. Collier, from whom she obtained a divorce, and is now the wife of John W. Albaugh, Sr. Harry A. Perry opened June 6 in "Damon and Pythias;" June 7, "Hamlet;" June 8, "Ingomar;" June 9 "Charles II." The house was then closed for a few nights, to reopen June 25, with Bell Carr as manager and T. Hampton, stage manager.

Adah Isaacs Menken made her first New York appearance at this house in June, 1859, and played three nights. Her first engagement at the Old Bowery Theatre occurred March 19, 1860, for six nights. Her second, at the same theatre, was April 30, 1860, when she appeared under the name of Mrs. John C. Heenan, during the great excitement here over the International prize fight between Heenan and Tom Sayers. She reappeared in this city at the New Bowery Theatre in October, 1861, and during that engagement she was married to Robert H. Newell (known in the literary world as "Orpheus C. Kerr"). After a tour of Europe she reappeared in this city in March, 1866, at Wood's Broadway and Broome Street house as Mazeppa. She was divorced from R. H. Newell in October, 1865, and was married to James Barkley Aug. 21, 1866, in this city. She died at Paris, France, Aug. 10, 1868. Her real name was Adelaide McCord, and she was not born a Jewess, as is generally stated. Her first appearance on the stage was in 1858, at the Varieties Theatre, New Orleans, La., as Bianca in "Fazio." Miss Menken essayed the rôle of Mazeppa, for the first time in her life, at the old Green Street Theatre, Albany, N. Y., June 7, 1861. She first acted in this theatre "The Soldier's Daughter." Her terms with Purdy were half clear benefit Friday evening. The riding act she did successfully, and for six weeks played to very large business.

Miss Menken was a versatile actress. I have seen her play Bianca in "Fazio" and Lucrezia Borgia very admirably. She held her auditors spellbound by her powerful declamation and intensity. In comedy and farce she possessed all the requisites to amuse and delight an audience. As a vocalist, her voice and style were enchanting, as all who heard her sing "Comin' Thro' The Rye" must admit. Her dancing was the perfect theory of the art, never acquired but by years of constant practice. Her dancing of "Las Madeillano" was done with that grace and abandon that ranked her as a finished and fascinating danseuse. She also made a capital Jack Sheppard. She first appeared in London, Eng., Oct. 3, 1864, as Mazeppa, at Astley's Theatre, and so great was her success that she appeared there twice a day. She made her début in Paris, Dec. 30, 1866, at the Théâtre Gaieté in "Les Pirates de la Savanne." She achieved a veritable triumph, and was called before the curtain nine times the first night. The first eight nights' receipts were 346,000f. Her engagement continued one hundred nights. She reappeared in London, at Astley's, October, 1867, and for the third time in January, 1868. Her last appearance on the stage was May 30, 1868, at Sadler's Wells Theatre, London, Eng. She was under engagement to open at the Théâtre Châtelet, Paris, in "Les Pirates de la Savanne," but being taken ill a few days previously, she was prevented from fulfilling the

contract. Miss Menken took Paris by storm. Her beauty had turned the heads of all the men of Paris. The splendor of her life, her gorgeous dress, her showy equipage in the Bois de Boulogne, her throngs of admirers, among whom were some of the most illustrious names in the French capital. Alexandre Dumas, *père*, was one of Adah Menken's worshippers.

When Miss Menken was taken ill the medical men at Paris were puzzled at first with the symptoms, and Miss Menken herself believed that she was suffering with inflammatory rheumatism. Later on, it was discovered that she had an abscess under her left side, which ultimately proved fatal.

Miss Menken possessed a character of mind peculiar from the many. She was a lady of extraordinary intellectual endowments and of high literary attainments. Her writings are redolent of bright and beautiful thoughts, and while very young she produced many poems and tales. It was the study of her life to make all within the circle of her acquaintance happy and contented. In her habits she was social and genial, of an equable, amiable and pleasant disposition. Only those who knew her intimately could properly appreciate her noble qualities. Her memory will long be affectionately cherished by a large circle of sorrowing friends, who have known and fully appreciated her many excellent traits of character. She was buried in Père la Chaise cemetery, Paris. On April 21, 1869, her lifelong friend, Edwin James, the New York journalist, had her remains transferred to Mont Parnasse Cemetery. The inscription in front of the monument which stands eight feet high, reads thus:

ADAH ISAACS MENKEN.

BORN IN LOUISIANA, UNITED STATES OF AMERICA, DIED IN
PARIS, AUGUST 10, 1868.

On the south side of the tomb, facing the cemetery, are the words: "Thou Knowest." The monument forms a striking contrast to the former one in Père la Chaise, where nothing marked her resting place but a small black wooden shield, with her name painted upon it, and which was brought back to New York. The cost of erecting the monument and building the vault, which, by the French law, had to be large enough for three coffins, one above the other, amounted to 2,000 francs.

Between 3 and 4 o'clock Sunday morning, July 10, 1859, fire was discovered in this theatre, supposed to have been caused by the firing of guns in the piece performed the night previous. The damage amounted to about \$500. "Little Lola" opened here Aug. 4 in "Little Nelly, or The Old Curiosity Shop;" Aug. 8

W. M. Ward became stage manager. William Henderson on that date made his first appearance here in several years, acting Marteau in "The Carpenter of Rouen." W. H. Chapman took a benefit Aug. 12, and Mollie Williams played Ninette in "The Savage and the Maiden;" Aug. 13 W. M. Ward acted Mazeppa; Charlotte Cramp-ton appeared Aug. 20 as Shylock in the trial scene from the "Merchant of Venice." Aug. 22, "Ingomar," Annie Hathaway as Ingomar, and Fanny Herring as Parthenia; Aug. 24 "Richard III." was given, with Miss Hathaway as Gloster, Fanny Herring as Richmond; Aug. 27, "Macbeth," Hathaway in the title rôle, Rachel Denvil as Lady Macbeth. Miss C. Le Roy and "Yankee" Lefler appeared Aug. 29 in "The Hunter's Bride," "The Wandering Boys," and "Married Blind." "Rosina Meadows" was played Sept. 5.

In November many alterations were made in the house, and it was opened Nov. 14, with Lafe Nixon & Aymar's Circus, and was called the CHATHAM AMPHITHEATRE. Aymar & Sherwood were the managers. In the company were Tony Pastor (clown), William Pastor, James Melville, Durand, Painter, William, Walter, and Albert Aymar, and Charles Shay. "Buck Bison, or Baby Blanche" was presented Dec. 5, with Louise Wells (Mrs. Lafe Nixon) in the leading rôle. Previous to the drama equestrian performances were given. Mrs. Matt Peel's Campbell Minstrels opened Jan. 23, 1860, under the direction of John T. Huntley, who had married the widow of Matt Peel. Charley White was in the organization. On March 4 this house was known as the UNION THEATRE, under the lesseeship of Yankee Lefler. The opening bill consisted of "Lucrezia Borgia," "Lend Me Five Shillings," and "The Merry Cobblers," W. H. Meeker and Rachel Denvil being the principals.

March 11, Yankee Lefler appeared in "Ten Nights in a Bar-room." The house was closed in a few nights to reopen March 8, 1860, as the National Concert Saloon, with pretty waiter girls. The prices of admission were: Boxes, 12 cents; pit, 6 cents. The next managers were J. Howard Rogers and Joseph C. Foster. They commenced March 6 with "The Willow Copse" and "The Gipsy Farmer, or Tars Ashore." C. J. Foster acted Luke Fielding in the first named play, and Mrs. Van Deeren Rose Fielding. "The Star Spangled Banner" was sung by the company. The season was a brief one. The house was reopened for a summer season July 3 as the National Theatre, with Charles J. Waters as lessee. The patriotic drama "Show Your Colors, or the Stars and Stripes," was played with J. H. Allen in the leading rôle. "The Stage-Struck Chambermaid" was the afterpiece, in which Mrs. Frank Rea appeared. The Marsh Sisters and Jenny Walters danced between the pieces. It was again closed and reopened as a concert saloon Oct. 6 by George Beane. On Dec. 25 German dra-

matic performances were given by Mme. Schroder Dummmler, with "Don Juan." In 1861 it was opened Nov. 16 as the National Music Hall, by Fox & Curran, but although they spent considerable money in fitting it up, it failed to pay. George Lea assumed the management in December. He was at that time managing the Melodeon on Broadway and Hooley's Theatre in Brooklyn. He used to commence the "star" part of the performance at the Melodeon at 8.30, take the actors in carriages to the Chatham, and, by 9.45, he would start with them in carriages to Brooklyn. He kept a small stock company at each house. This he continued to do for about one month. Purdy was stage manager for Mr. Lea in Brooklyn, at ten dollars per week. The old Chatham Theatre was torn down in October, 1862. A portion of the building still stands, and is occupied by B. M. Cowperthwait & Co., furniture dealers.

PALMO'S OPERA HOUSE

THE place of amusement known as "Palmo's Opera House" was erected upon the site of Stoppani's Arcade Baths, Nos. 39 and 41 Chambers Street, by Sig. Ferdinand Palmo, who had accumulated a little fortune as proprietor of the Café des Mille Colonnes, in Broadway, between Hospital and Duane Streets. It was the ambition of his life to establish a theatre in which the music of his own beloved Italy might find a permanent home, and he had sufficient confidence in the taste and liberality of the public to believe that his investment would be remunerative. His was the fourth attempt to introduce Italian opera in this city, and the second to give it an individual local habitation. The venture proved disastrous, and poor Palmo sacrificed all that he possessed, and became eventually dependent upon the charity of others, after serving as a cook in a hotel and in several restaurants. It was a small theatre compared to those of the present day, and would seat hardly eight hundred persons. The house was well constructed, ingeniously contrived for acoustic purposes; in fact, it was as convenient and comfortable as any theatre could be. The initial performance took place Feb. 3, 1844, and the following is a copy of the programme:

PALMO'S N. Y. OPERA HOUSE.

Admission \$1 to all parts of the house. Doors open at 7.

Performance to commence at half-past seven.

The public are respectfully informed that this establishment will open for the season on

SATURDAY EVENING, FEB. 3, 1844.

The performance will commence with the

OVERTURE I PURITANI

After which, first time in New York, the grand opera, in three acts, by Bellini, of

I PURITANI.

Elvira	Signora Borghese	Lord Walton	Sig. Mayer
Sir George	Sig. Valtellini	Henrietta of France	Signora Albertazzi
Sir Richard	Sig. Majocchi	Sir Bruno Noberton .	Sig. Albertazzi
Lord Arthur Talbot . .	Sig. Perozzi		

The whole under the direction of SIGNOR VALTELLINI.

The orchestra will comprise thirty-two Professors.

Leader and Director, SIG. RAPETTI. Maestro and Director of the Chorus, D. J. ETIENNE.

The Drop Curtain by SIGNORS GUIDICINI and MONACHESSI. The architectural Scenery painted by SIG. M. BRAGALDI, assisted by SIG. MOLINI and others. The Landscape Scenery by MR. P. GRAIN.

Box office opened from 10 to 4 o'clock for obtaining tickets.

Arrangements have been made by the management with the Railroad Company for the accommodation of ladies and gentlemen living up town, so that a large car, well lighted and warmed, will start after the theatre closes, and police officers will be in attendance to prevent disorder. The car will run from the corner of Chambers and Centre Streets, as far as Forty-second Street.

"La Sonnambula" was given May 11, for the first time in this city in Italian, followed May 22 by "L'Elisir d'Amore," for the first time in New York in Italian. The season closed June 14, but was resumed July 1 for Mme. Ceriti Damoreau, who sang in "L'Italiani in Algeri." The next season began Nov. 18, and closed Jan. 25, 1845.

It was not with the great singers that Palmo found his final difficulty, for these cormorants gauged their digestion according to the receipts of the house; for, knowing their presence to be the attraction, without which the house must close, they simply extorted from the management every cent in his till, leaving the more obscure members of the company unprovided for. Poor Palmo had vainly imagined that the poor dependents of the house would, like him, wait until some signal dispensation of Providence should restore the fallen hopes of the operatic drama. He was disappointed, for he had never read the parable of the bellows-blower, as an appendage to the organ. The decisive night came with La Borghese in all the stateliness of her beauty and the irresistible attractiveness of her smile. A large audience was in attendance, and everything prophesied a favorable turn to Palmo's fortunes. The opera selected was one of Borghese's master rôles; the overture was played with a delicacy and accuracy which fairly astonished the house, for never did orchestra so far excel itself; then came the opening choruses, which were executed with a similar degree of excellence. Palmo and his admirers were delighted; the hitch in his day-dream was apparently shaken out, and a revived

future dawned before him. Then Borghese, the magnificent, stalked with queen-like tread to the centre of the footlights, and opened her arched mouth to sing a solo which was the feature of the opera. To her astonishment, no symphony, no delicate harmony accompanied her movements or heralded her approach. In perplexity, she gazed upon the leader of the orchestra, indignantly she stamped her foot to arouse him to a sense of duty; but that dignitary remained in his chair, his violin firmly tucked under his arm. Borghese raved in vituperative Italian; the audience hissed at the obdurate orchestrans, for all the musicians imitated their leader and discarded their usual implements of toil. Finally, Palmo came on the stage and excitedly demanded the cause of the musicians' strike. "No pay," curtly answered a Teuton, quietly taking his cornet to pieces. "Pay you to-morrow!" shouted Palmo, in a state of frenzy. "To-night's the time," suggested the cornet player, as he snapped the lock of his instrument case. A bright idea struck Palmo, so, whispering to Borghese to amuse the audience with a bit of pantomime for a moment, he rushed around to the box office, there to draw from the receipts of the night sufficient to appease the rebellious orchestra. To his horror he found the entire treasury, bills, specie, and coppers, in the hands of a deputy sheriff. Poor Palmo fainted, while the magnificent Borghese, breathing vengeance against the musicians, attempted to execute a grand aria without their aid. The effort was a success; but amid the thunders of applause greeting this Amazonian defiance, the orchestra tranquilly disappeared with their instruments under their arms, leaving the queen-like Borghese and the remainder of her associates to raise music from some other quarter than from the deserted orchestra. This grand strike of the fiddlers terminated Palmo's career as an opera director. Palmo introduced among us some of the finest artists who have appeared upon the lyric stage—Pico, Borghese, Castellan and others of celebrity, the rivalry of whose friends and admirers created a passing furore, which aided the operatic treasury for the moment.

After the Palmo collapse the theatre stood at the mercy of sheriff's officers, landlords, substitutes, and every species of legal officials charged with creditors' rights. It was rented for almost every kind of theatrical exhibition, and after the affairs of Palmo's estate became slightly out of chaos, it was occupied by various companies, some of them of considerable merit.

For a few nights commencing Aug. 17, 1844, the original Ethiopian Serenaders held forth, including Harrington, Stanwood, and Dick Pelham. This house was the cradle of negro minstrelsy. It was here that the white waistcoats and black trousers (not worn by the original minstrel band) flourished when it was known as Dumbleton's Opera House, and here Lynch, Kavanagh, Nelson Kneass

and others, performed in those burlesques that S. S. Sanford and the Buckleys made so popular. Nelson Kneass was born in Philadelphia. He was in the chorus at the Park Theatre, this city, for several years, and about 1845 he turned his attention to negro minstrelsy. It is a mistake to suppose that he was the author of "Ben Bolt." That song was first sung at the Bowery Amphitheatre, this city, about 1850, by John Gossin, the clown. It has had more than one air. That by which it is best known came to it by accident. Kneass happened to be in Pittsburg, Pa., and was asked to set "Ben Bolt" to music. Kneass was a clever musician, but his fame as a composer rests solely upon his chance connection with "Ben Bolt." He may have claimed it without any qualification, and thus have given rise to the idea that he was both composer and poet. Mr. Kneass died at Chillicothe, Ohio, Sept. 10, 1869. He had married a Park Theatre vocalist, who was drowned about 1857.

In September, 1843, Thos. Dunn English wrote "Ben Bolt," and it was published in Geo. P. Morris' New York Mirror, Sept. 2. It became popular everywhere. It was sung in the streets of London, and replies to it and parodies of it abounded among the ballad singers. A domestic drama of which the song formed the basis was written and played at Burton's Chambers Street Theatre.

On Nov. 9, William Chippendale opened this house for a short season of ballet, and Mlle. Augusta made her first appearance in this city, since her return from Europe, in "La Giselle." Nov. 23, Samuel Lover, the Irish author and humorist, appeared here and continued for a few nights in an entertainment of his own. Edward Lafayette Tilton made his first appearance on the stage at this house during the season of 1844. He played Beauseant in "The Lady of Lyons." Mr. Tilton died at Birmingham, Ala., 1887. An accident that happened to Mr. Tilton during his brief association with Wilkes Booth at Mary Provost's (originally Brougham's Lyceum) Theatre (1861) caused a great deal of talk at the time. He was doing Richmond to Wilkes Booth's Richard III., and in the fencing scene the infuriated tyrant got so excited that he forced his opponent over the footlights into the orchestra. Although Mr. Tilton's shoulder was broken by the fall, he continued the part after being lifted to the stage, and fenced on with his left hand.

William E. Dinneford leased this house and opened it April 7, 1845. It was at this theatre that George Vandenhoff and his daughter Charlotte attempted to revive the classic tragedy "Antigone," with a facsimile of a Greek theatre and stage and Mendelssohn's music. A new Grecian proscenium was painted, and a double stage erected. The tragedy, produced in Athens 450 years

before the Christian era, had been translated into English by W. Bartholomew. Vandenhoff had been a very popular actor with the "pitites" of the National Theatre; his daughter was an uncommonly clever girl, universally admired, but Vandenhoff himself was now merely tolerated. It was expected that with Miss Vandenhoff in "Antigone," and Mendelssohn's sublime music, the piece would prove not only a success but a standard revival. A very large and critical audience assembled and listened intently to the play, but soon grew weary at the monotony of the dialogue and the absence of change in scenery, notwithstanding the stray gems of the great musical composer. The piece would assuredly have proved a failure, when a wag in the pit brought matters to a serious consummation. A messenger, dressed as a soldier, with shield upon his arm, mounted upon the stage, and, kneeling before the king, delivered messages of about five words in length. After performing this caper some dozen times, he finally mounted the stage and delivered this awful piece of intelligence: "My lord, Antigone is dying." The messenger's shield had been decorated with alternate rings of black and white, after the manner of a target. There he was kneeling, with this weapon, occupying the centre of the stage, when an inveterate tobacco chewer, evidently a practiced hand, flung a quid plumb on the centre of the target — a shot clean in the bull's-eye. This piece of waggery brought down the house, and the absurdity of the entire piece burst upon the audience, who hailed the descent of the curtain with unrestrained mirth and laughter. In January, 1853, George Vandenhoff returned to Europe. In August, 1855, he returned to this country, and three days after his arrival was married to Miss Makeah, a lady who had appeared at the Winter Garden Theatre. In November, 1858, Mr. Vandenhoff was admitted to practice at the bar. He possessed a commanding figure, graceful gestures, and an open and manly countenance, a voice of strong and pleasing quality, and he walked the stage with grace and dignity.

During the summer of 1846, Edwin P. Christy's Minstrels had possession of the house, making their New York debut Aug. 22. James H. Hackett leased the theatre in the fall of 1846. Mlle. Blangy danced here. Messrs. Chippendale and John Sefton were engaged to manage it by a Mr. Smith, who had a carpet store on Broadway, and the season was one of the shortest on record — one night only. Jan. 4, 1847, an Italian opera season was begun under the management of Signors Sanguinico S. Patti (father of Adelina Patti) and Pogliani. "Linda di Chamounix" was presented for the first time in America, with Clotilda Barili as Linda. March 3, "I Lombardi" was sung. This season terminated March 31. April 9 began another season of Italian opera, but this lasted only until June 7, 1847.

John Sefton became the manager, Aug. 11, 1847, and opened Aug. 16, with the Ravel Family and a dramatic company, including Charles Walcot, T. Placide, Byrne, Vache, Constantia Clarke, Mary Taylor, Mrs. Watts and Mrs. Henry. The season closed Oct. 2. Mlle. Augusta opened Dec. 15, with a ballet troupe and a German vaudeville company; but the latter, after performing two nights, gave place to a detachment of the Park Theatre company, consisting of John Dyott, W. B. Chapman, Frank Rea, D. Anderson, John Povey, Mmes. Vernon, Abbot, Knight and Dyott. John Dyott appeared Dec. 17, and remained until January, 1848.

William E. Burton was the next lessee. The theatre had terribly run down, and Burton's speculation was regarded as a suicidal affair. He opened, however, July 10, 1848, and gave it his own name.

BURTON'S CHAMBERS STREET THEATRE

THE whole establishment had a thorough renovation; a new proscenium was erected, and private boxes constructed; a new drop curtain was painted by Mr. Hielge. John Brougham was stage manager. "Maidens, Beware!" "Raising the Wind," "The Irish Dragoon," and three ballet divertissements by the Viennoise children formed the initial programme. In the first piece Joseph Grosvenor and Mrs. Jane Hill (right name Hilson, being the wife of Charles Hilson, stage doorkeeper, and afterwards known as Mrs. W. E. Burton) made their first appearance in this city. James E. Dunn joined the company on the opening night. He played Fizgig in "The Irish Dragoon" and Fainwould in "Raising the Wind." Mr. Dunn, E. N. Thayer, and Mrs. Hughes were brought on by Burton from his Arch Street Theatre (Philadelphia) company. Mr. Dunn remained about one month, when he went to the Old Bowery, opening there Aug. 14, 1848, as Prince Felix in "Cinderella."

On July 13 Oliver B. Raymond first appeared in New York as Matty Marvellous in "The Miller's Maid." On the 18th, Edwin Varrey and Mrs. Thos. J. Hind made their New York debut. "Dombey and Son" was first produced July 24, with this cast:

Dombey	Varrey	Capt. Cuttle	Wm. E. Burton
Carker	Marshall	Edith	Mrs. Knight
Bagstock and Bunsby	John Brougham	Mrs. Skewton	Mrs. Hughes
Toots	O. B. Raymond	Florence	Miss J. Hill
Walter Gay	Jas. C. Dunn	Susan Nipper	
Sol Gills	E. N. Thayer	Mrs. (Nelson) Brougham	

"Dombey and Son" was a failure on its first production; it had a run of four consecutive nights, and after one more representation it was shelved. The first night's receipts were under the expenses,

the second night reached eighty dollars, and the third and fourth nights, respectively, amounted to seventy-seven and seventy-two dollars. Brougham, the author of the dramatization, was to receive eight dollars a night royalty as long as the piece was acted. The Lehmans were then engaged, and at the expiration of three weeks "Dombey and Son" was reproduced.

Geo. Clifford Jordan played for the first time in this city July 26, 1848, acting the Chevalier in "The Angel of the Attic." Having a manly figure, a fresh complexion, with regular features, and ever dressing in the height of fashion and with excellent taste, he divided with Lester Wallack the honor of being considered the handsomest man on the American stage. He became an excellent comedian. During 1853 he paid a flying visit to England, but did not act there. In 1855 he joined the company at Laura Keene's Varieties, and afterwards went to her new theatre. During the season of 1860-61 he was a member of the company at the Varieties Theatre, New Orleans, La., and espoused the cause of the South in their coming rebellion very warmly. He was a member of "The Cocktail Guard," and at the conclusion of the season there he sailed for England. He died in London, Eng., Nov. 15, 1873. Aug. 16 "Dombey and Son" was revived with this cast:

Dombey	John Nickinson	The Native	C. T. Parsloe
Carker	George Jordan	Rob the Grinder	Frank Rea
Bagstock and Bunsby	John Brougham	Florence	Charlotte Nickinson
Toots	O. B. Raymond	Edith	Mrs. A. Knight
Sol Gills	Marshall	Mrs. Skewton	Mrs. Vernon
Walter Gay	J. Delmon Grace	Susan Nipper	Mrs. Brougham
Capt. Cuttle	Wm. E. Burton	Flowers	Miss Williams
Brogley	Hamilton		

An extraordinary incident occurred during its irregular season, presenting a scene never rivalled on the American boards. There was in our town a beautiful Aspasia who was more generally known as the "Lady in Black." Belle West, as the lady was then styled, was a woman of singular beauty and of fascinating powers, yet, strange to say, she could neither read nor write. She had originally been a dressmaker, clandestinely married to a young engineer, whose wealthy family discarded him on account of the unequal match. Her husband perishing in the steamer "Home," Belle made her appearance as the friend of the son of a deceased butcher, who had left a handsome estate. Two years sufficed for the waste of the butcher's wealth, when Belle discarded her lover to make place for a wealthy Jew broker, one of the pillars of the Exchange. Poor Solomon paid dearly for his whistle, for, after settling upon her an ornamental cottage and a liveried "turn out," he was surprised to find that with a new admirer, she had eloped to New Orleans. A few years after she reappeared as the "Lady in

Black," and, being stage-struck, made her first and last appearance on any stage at this theatre. She appeared as Pauline, and Chanfrau was the Claude Melnotte. The news of the singular entertainment, although Miss West had modestly announced herself as Mary Waldron, spread abroad, and long before the curtain arose, the house was packed with representatives from the fast men and the demi-monde of the city. As an actress, the "Lady in Black" made a dead failure, for, afflicted with stage fright in the very first scene, she forgot her lines, and was finally compelled to read the words as best she could, amid the volunteer promptings from all parts of the house. Some of her ancient acquaintances remembered that the débutante could sing; so, amid thunders of applause, Belle West sang "My Love is Like a Red, Red Rose." Again, another acquaintance recollected that our heroine danced, and Belle was compelled to execute a grand *pas seul*. Finally the débutante contrived to stumble through her part, and left the stage, amid the howls and jeers of her unsympathetic companions, who rejoiced that the idol had fallen.

"The Toodles" was first played in New York at this house Oct. 27, 1848. Its first presentation in this country was at the Front Street Theatre, Baltimore, Md., under Burton's management. It was then called "The Broken Heart, or the Farmer's Daughter." John Greene, Sam Johnston, James C. Dunn and Mrs. C. Burke (the first) were in the cast. Mr. Burton was not satisfied with this play, and conceived the idea that he could get all the fun out of it by writing up the character of Toodles and cutting the play considerably. The cast at this theatre was:

Timothy Toodles . . .	W. E. Burton	Chas. Fenton . . .	J. D. Grace
Farmer Acorn . . .	Henry Lynne	Lawyer Glit . . .	O. B. Raymond
George Acorn . . .	George Jordan	Mrs. Toodles . . .	Mrs. Vernon
Old Fenton . . .	Hamilton	Mary Acorn . . .	Mrs. A. Knight

Mr. Burton announced the drama to be the creation of his own genius, and it made a hit. Other comedians took up Toodles, and presented him at the various theatres in the country. This aroused the flaming ire of Mr. Burton, who denounced such gentlemen as thieves and histrionic pirates, who were robbing him of the coinage of his brain, and diminishing, thereby, his chances for a supply of bread and butter adequate to his wants. It was also announced in the bills that "The Toodles," "as played by Mr. Burton, is a very different piece to the stolen and mutilated copies in use by other theatres; the manuscript of the piece is Mr. Burton's own property, and cannot be played elsewhere." "The Toodles" was really a two-act domestic drama entitled "The Farmer's Daughter of the Severn Side, or Mr. and Mrs. Toodles." R. J. Raymond was the author, and it was acted at the Royal Coburg

Theatre about 1832. Mr. Davidge, father of the late William Davidge, Sr., sustained the character of Mr. Twinkle Toodles. Mr. Burton changed the language of the text in the second scene of the first act of "The Farmer's Daughter," without any improvement to the same; called the hero Timothy, instead of Twinkle, and altered the title of the piece to plain "Toodles;" otherwise the drama remained in its original form. When Burton played the part of Mr. T. Toodles, he embellished it, and put the gallery into spasms of cachination by outrageously vulgar gags of his own invention.

On Jan. 10, 1849, John K. Mortimer appeared here in "The Haunted Man;" Jan. 25 Brougham's dramatization of "Vanity Fair" was first acted. Cornelius Logan (father of Eliza, Olive and Celia) appeared May 24, in his own play, entitled "Chloroform." Mr. Logan's first appearance in this city was in 1826, at the Old Bowery Theatre, in "The Road to Ruin." He was well known in the profession as actor, author and manager. He died Feb. 23, 1853, on board the steamer "Pittsburg," between Wheeling and Marietta, of apoplexy. He was an excellent comedian. One of Burton's greatest successes was the burlesque, entitled "Lucy-did-Sham-amour." "Valentine and Orson," by Brougham, was acted Aug. 14, and an allegorical sketch from his pen, called "The Revolt of the Sextons," was given Aug. 24, for the first time. On Aug. 25 W. Wright made his American début as Bill Downey, in the "Unfinished Gentleman," played for the first time in America; Aug. 31 Thomas J. Hind made his American début as Sir Charles Cropland in "The Heir at Law" for the benefit of W. Wright.

The next season began Sept. 3, 1849, and I find in the company: C. W. Clarke, S. Leach, Holman, Josephine Russell (afterward Mrs. John Hoey), Mrs. Holman, Caroline Hiffert, Miss E. Barber and Miss Malvina (Mrs. W. J. Florence). On Sept. 7 the "Capture of Captain Cuttle" (additional extracts from "Dombey & Son" by Brougham) was played. Brougham's drama "Temptation" was first acted Sept. 10. Thomas Hadaway opened Sept. 24 as Peter White in "Mr. and Mrs. White."

Mrs. John Sloan (maiden name Ploughman) made her American début here on Sept. 24 as Katherine Klover in "Lola Montez," and as Kitty Clover in "Mr. and Mrs. Peter White." She was afterwards connected for several seasons with Wallack's Theatre. Her husband died in Liverpool, Eng., May 26, 1861. On her return to America she joined Wallack's company at Broadway and Broome Street. She was in retirement from 1862 until the fall of 1878. In April, 1868, she was married to "Dr." William Lindsay, and Sept. 10, 1878, returned to the stage, appearing at Wallack's Theatre (Thirtieth Street) to play Gurtha in "Clarissa Harlowe;"

but the play was a failure, and it was withdrawn Sept. 20, on which occasion Mrs. John Sloan (who was billed for the first time as Mrs. Lindsay) retired from the stage. She died in this city Nov. 21, 1881.

T. B. Johnston appeared Sept. 1, 1848, as Wigler in "The Valet de Sham," and afterward became a great favorite at many of our city theatres. He possessed an inexhaustible fund of comedy humor, but had latterly become careless, and did not reach the height in his profession that his talents entitled him to. He died in this city, while attached to Laura Keene's Theatre, May 27, 1861. Oct. 10 "Burton's New York Directory, or The Cockney in America," a local burlesque, was first acted; Oct. 24 a travesty of "Don Cæsar de Bazan," called "Dan Keyser de Bassoon," by Brougham, was first played; Dec. 3 "The Serious Family" was presented for the first time in America, and it ran one hundred and twenty-three nights. This was the cast:

Aminidab Sleek . . .	W. E. Burton	Mrs. Chas. Torrens	Josephine Russell
Chas. Torrens . . .	C. W. Clarke	Mrs. Ormsby Delmaine	
Capt. Murphy Maguire	John Brougham		Caroline Chapman
Frank Vincent . . .	Stephen Leach	Emma Torrens	Miss Hill
Lady Sowerby Creamly	Mrs. Hughes		

Buckstone's comedy "Leap Year" was first played in America, and at this house, March 1, 1850, for Mr. Brougham's benefit. On March 26 George Jordan rejoined the company. Miss Mitchell, daughter of "Billy" Mitchell, manager of the Olympic Theatre, made her first appearance on the stage March 30 as Miss Gimp in "An Alarming Sacrifice;" April 20 "The Serious Family" reached its one hundredth night. "The Vicar of Wakefield" had its first performance in America here May 6; Constantia Clarke joined the company May 8, and acted in "The Catspaw," — its first performance in this city; June 7 Henry Placide opened as Sir Abel Handy in "Speed the Plough." "The Merry Wives of Windsor" was played June 24, with Charles Bass as Falstaff, Charles W. Coudock as Ford, and O. B. Raymond as Slender. The season closed with a benefit to Burton July 5. The house was reopened Aug. 19 with "The Rough Diamond," when Humphrey Bland made his first appearance as Sir William Evergreen, Lizzie Weston and Mrs. Emma Skerrett (also first appearance) as Lady Plato and Margery. "The Serious Family" was revived, and George Jordan appeared as Capt. Maguire. The new people were H. Holbrand, George Skerrett, Levere, and Mr. and Mrs. Henry.

On Sept 2 William Rufus Blake and J. Lester (Wallack) made their first appearance at this theatre in "The School for Scandal." The cast of the comedy was this:

Sir Peter Teazle	Wm. Rufus Blake	Sir Oliver	Wm. E. Burton
Joseph Surface	Humphrey Bland	Charles Surface	J. Lester
Sir Benjamin	Geo. Jordan	Crabtree	T. B. Johnston
Moses	Geo. Skerrett	Lady Teazle	Mrs. J. Russell

Constantia Clarke took a farewell benefit Sept. 14, as Lydia Languish in "The Rivals;" Mrs. Mary Warner made her American début Sept. 22, as Hermione in "A Winter's Tale;" Nov. 2 James H. Hackett acted Falstaff in "The Merry Wives of Windsor," and Nov. 16 was the benefit of J. W. Lester (Lester Wallack), when "The Road to Ruin" was acted. On Nov. 30 Dr. Northall's version of "David Copperfield" was played for the first time, and the cast was:

Micawber	Burton	Copperfield	Geo. Jordan
Steerforth	J. W. Lester	Traddles	Mr. Levere
Peggotty	W. R. Blake	Ham	Humphrey Bland
Uriah	T. B. Johnston	Betsy Trotwood	Mrs. Hughes
Rose Dartle	Mrs. J. Russell	Mrs. Steerforth	Mrs. Geo. Holman
Wickfield	Mr. Henry	Mrs. Gummidge	Mrs. Henry
Mrs. Micawber	Mrs. Skerrett	Martha	Lizzie Weston
Emily	Miss J. Hill		

Dec. 5 "The Road to Ruin" was played with this cast:

Goldfinch	Burton	Silky	T. B. Johnston
Dornton	W. R. Blake	Widow Farren	Mrs. Hughes
Harry Dornton	J. W. Lester	Jenny	Mrs. Skerrett
Wilford	Geo. Jordan		

Emma Skerrett died at Philadelphia, Pa., Sept. 26, 1887. She first came to America in 1844, and made her début at the old Park Theatre Sept. 3, as Gertrude in "The Loan of a Lover." Her first husband, George Skerrett, died at Albany, N. Y., May 17, 1855. Her next husband was Harry L. Bascomb (now in the Forrest Home), from whom she was divorced Sept. 20, 1862. In a certain class of "rustic maidens" and soubrettes she was very successful. Dec. 19 "Married an Actress," by J. M. Field, was played for the first time in America.

May 19, 1851, W. Rufus Blake took his benefit, and was seen as Sir Harcourt Courtley in "London Assurance," with Mrs. J. W. Wallack, Jr., as Lady Gay Spanker. June 2 Mrs. Skerrett had a benefit, when, in "The Soldier's Daughter," Margaret Julia Mitchell (now known as Maggie Mitchell) made her first appearance on the stage, acting the child Julia. This terminated the regular season, but the theatre was opened thereafter for performances three times a week, the company playing on alternate nights at Niblo's Garden. These performances terminated June 13.

This house was reopened Aug. 18, 1851, with "Married Life" and "That Rascal Jack." John Dyott appeared as Younghusband in the first play. Dyott also acted here the following two seasons

in leading parts, such as Orsino in "Twelfth Night," Warden in "Mind Your Own Business," Volatil in "Paris and London," and Pat in "Uncle Pat's Cabin." The company for the season of 1851-52 consisted of Mrs. John Dyott, Mary Taylor, H. O. Pardey, Maria Barton, Mrs. W. R. Blake, and all the old favorites. H. O. Pardey's play, "A Nature's Nobleman," was produced for the first time Oct. 20, when J. W. Lester (Wallack) made his first appearance after his return from Europe. Fanny Wallack joined the company Nov. 3 as Rosalind in "As You Like It." Nov. 21 "Dombey & Son" was again played with Mary Taylor as Toots, Fanny Wallack as Edith, and Caroline Chapman as Susan Nipper. Jan. 14, 1852, Mrs. Hughes took a benefit, when "Paul Pry," "School for Scandal," "Serious Family," and "Young America" formed the programme. March 11 Miss J. Hill had a benefit, when "Dombey & Son" was revived with this cast:

Cuttle	W. E. Burton	Susan Nipper (1st time)	Mary Taylor
Dombey (1st time)	J. Dyott	Toots	T. B. Johnston
Edith (1st time)	Miss Weston	Bunsby	J. H. Bland
Bagstock (1st time)	Mr. Russell	Carker	Mr. Holman
Mrs. Skewton	Mrs. Hughes		

March 29 "Twelfth Night" was acted, with Burton as Toby Belch, J. W. Lester as Aguecheek, W. R. Blake as Malvolio, H. Placide as the Clown, Lizzie Weston as Viola, and Mary Taylor as Maria. "Twelfth Night" was repeated April 12. May 26, 1852, "Laugh When You Can" was played with J. W. Lester as Gossamer, and Mrs. Dyott as Mrs. Mortimer; May 28 Mr. Lester acted Rostrum in "Secrets Worth Knowing" for his benefit. Burton played Nicholas Rue, Blake as April, Johnston as Plethora; Mrs. Skerrett, Mrs. Hughes, and Miss Weston were in the cast.

"The Englishman in Paris" was played with Burton as Hip-pington Mix. "Twelfth Night" was acted June 1.

Donnetti's performing dogs and goats appeared here July 17, the regular season having closed June 23. The fall and winter season began Aug. 23, 1852, when Mrs. Bernard made her American début as Mrs. Galochard in "The King's Gardener." The other American first appearances were W. H. Norton as Capt. Popham in "The Eton Boy," and Charles Fisher as Ferment in "The School of Reform." Burton also played Toodles. The company was as follows: Charles Fisher, Mrs. Bernard, Mrs. Cooke, William H. Norton, James Browne, H. Placide, Mr. and Mrs. John Dyott, T. B. Johnston, H. Russell, Mr. and Mrs. Fisk, Mr. and Mrs. Holman, Hayes, Levere, Chas. Parsloe, Sr., Hutchinson, Gourley, Mattison, Lawson, Paul, Mr. and Mrs. Skerrett, Miss Weston, Mrs. Hughes, Misses J. Hill, Mortimer, and John-

son, Mons. Frederic, ballet master; John Cooke, musical director. Lysander S. Thompson made his American début on the opening night as Bob Tyke in "The School For Reform." He died at Brooklyn, N. Y., July 22, 1854. The great charm in his acting lay in the entire absence of apparent effort, which gave to the effects he produced a most refreshing air of naturalness. He left a family consisting of a wife and two children, Lysander and Charlotte. There was a truthfulness, a delicacy, a pathos about Mr. Thompson's acting of Zekiel Homespun in "The Heir at Law" which no actor on the American boards could equal, much less excel. His dialect was natural, pure, effective, but not obtrusive; it was that of a rustic to the manner born, not that of an actor dressed like a country lout.

On Aug. 24 "David Copperfield" was acted; Sept. 11 was the benefit and last appearance of Cornelius Logan; Oct. 4 "The School for Scandal" had the following cast:

Sir Peter	Placide	Crabtree	T. B. Johnston
Sir Oliver	Burton	Moses	Thompson
Joseph	Dyott	Lady Teazle	L. Weston
Charles	Fisher	Lady Sneerwell	Mrs. Hughes
Mrs. Candour	M. Skerrett	Sir Benjamin	Wm. Norton

Oct. 8, "Grandfather Whitehead," with Placide in the title rôle; Oct. 25 Placide appeared as Haversack in "The Old Guard," and Col. Hardy in "Paul Pry" for his benefit. "David Copperfield" was acted Oct. 27. Harry Watkins began here Jan. 10, 1853, in his own comedietta "Laugh and Grow Fat," cast thus:

Whimsical Eaton	H. Watkins	Old Eaton	Geo. Skerrett
Dr. Caustic	C. Parsloe	Dumps	T. B. Johnston
Tom Belton	Levere	Sniffen	Fisk
Bullen	Holman	Lucas	Gourley
Policeman	Lawson	Waiter	Paul
Patients	Smith and Keyser	Servant	Mattison
Adele Eaton	Mrs. Fish	Mrs. Crompton	Mrs. Holman

Mrs. Holman sang after the comedy. This was followed by "Paris and London," with the following cast:

Viscount Volatil	Dyott	Lady Volatil	Miss Weston
Rose	Mrs. Bernard	Hon. Frederic Froth	Holman
Count Fripon	Frederick	Capt. Gobble	Russell
Mme. St. Julienne	Mrs. Fish	Mr. Haskitt	C. Fisher
Mons. Albert	Levere	Coralie	Mrs. Dyott
Her Father	C. Parsloe	Annette	Miss Fisher
Her Brother	Mr. Fish	Prompter	Anderton
Jean Jacques	Placide	Thomas Trot	Barton
Sally Trot	Mrs. Hughes	Capt. of Steamboat	Fish
French Steward	Layskin	Waiter	Gourley
Commissioner	Parsloe		

This play by Mr. Watkins was rechristened "The Quack Martyr, or A Dyspeptic in Search of a Cure." "A Midsummer Night's Dream" was the next production (Feb. 3), and it enjoyed a run until March 3, 1853. Charles Fisher was the Theseus; Wm. E. Burton, the unctuous and adipose Bottom; Master Chas. Parsloe, Puck; Titania, Mrs. Burton; Miss Raymond, Oberon; Lottie Hough, Hermia, and Mrs. Buckland, Helena. "The Merry Wives of Windsor" was played March 14, cast as follows:

Sir John Falstaff	Burton	Fenton	G. Holman
Dr. Caius	T. Placide	Host	Lysander Thompson
Justice Shallow	Geo. Skerrett	Pistol	Wm. H. Norton
Page	Chas. Fisher	Mrs. Ford	Mrs. J. Dyott
Sir Hugh Evans	T. B. Johnston	Mrs. Page	Mrs. Skerrett
Anne Page	Mrs. Bernard	Dame Quickly	Mrs. Hughes

"The Tempest" was produced April 11, with Burton as Caliban. "Civilization" was produced April 18, for the first time in this city. James W. Wallack, Jr., appeared as Hercules the Huron, C. Fisher as Luscillus, Mrs. Skerrett as Hortense, and Mrs. Hughes, Mad Kirkabon. May 21 Mr. and Mrs. Barney Williams began an engagement in "Uncle Pat's Cabin" and "Customs of the Country." The season closed July 11. Mrs. John Dyott retired from professional life at the close of this season. She died at New Rochelle, N. Y., Oct. 17, 1876.

The next season began Aug. 10, 1853. During the summer the theatre had been newly painted and decorated. Among the new engagements were George Holland, George Jordan, George Andrews, Mr. and Mrs. Radcliffe, Messrs. John Moore, Brown, and Sinclair, Miss Alderman, and Annie Walters. The old favorites who remained were Henry Placide, H. Russell, Charles Fisher, Gourley, Lawson, Keyser, Mr. and Mrs. Holman, Wenslee, Mat-tison, Levere, T. B. Johnston, William E. Burton, Mrs. Cooke, Mrs. Burton, Mrs. Hughes, and Miss E. Raymond. The initial programme was "A Capital Match," in which George Holland reappeared in this city, after an absence of three years, as Sunnyside. "A Duel in the Dark," and "The Secret, or The Hole in the Wall." Julia Pelby first appeared at this theatre Sept. 12, in "Dombey and Son," with this cast:

Capt. Cuttle	Burton	Carker	Holman
Dombey	G. Barrett	Joe Bagstock	Russell
Toots	T. B. Johnston	Sol Gills	Moore
Walter Gay	Levere	Jack Bunsby	Norton
Edith (1st time)	Mrs. Buckland	Withers	C. Parsloe, Jr.
Mrs. Skewton	Mrs. Hughes	Florence Dombey	Mrs. Burton
Mrs. Flowers	Miss Florence	Susan Nipper	Julia Pelby

"Trying It On," with G. Andrews as Jobstock; Jordan, Walsingham; Potts, Radcliffe Tittlebat; Mrs. Buckland, Fanny; Mrs.

Cooke, Mrs. Jobstock, and Mrs. Hough, Lucy. On Sept. 13, "Serious Family" and "Heir at Law;" Sept. 14, "Toodles;" Sept. 15, "Dombey and Son;" Sept. 16, "David Copperfield," with Julia Pelby as Mrs. Micawber; "Wanted, a Thousand Milliners" and "A Duel in the Dark;" Sept. 22 and 30 "David Copperfield" was again repeated, and Sept. 23 we had "Dombey and Son." "Twelfth Night" was played Oct. 3, with Burton as Toby Belch, G. H. Barrett as Sir Andrew, Fisher as Malvolio, Placide as the Clown and Miss E. Raymond as Viola.

Agnes Robertson first appeared in America and at this house Oct. 22, as Maria in "The Young Actress," a musical interlude, by Dion Boucicault, altered from an old farce called "The Manager's Daughter." After a season of three months in this city, Miss Robertson went to Boston in January, 1854, and made her début at the Boston Museum, then under the management of Moses Kimball. So great was her success that her engagement was prolonged from two to four weeks, then to six, and subsequently to eight weeks. The tickets of admission were sold at a premium of five to six dollars each, and at her benefit, the last night of her engagement, the applicants for seats blocked up the access to the theatre and the street in front. She was induced to prolong her performances for the ninth week, and, within four hours, such was the crowd that every seat in the theatre was bought up for the ensuing week. From here she visited the principal cities South and West with great success. She reappeared in this city in the summer (July 1) of 1856, at Wallack's Theatre, under the management of William Stuart. From there she returned to Burton's Theatre.

Agnes Robertson was a ward of Charles Kean, when Mr. Boucicault was a literary man-of-all-work at the Princess Theatre, London, Eng., of which Kean was manager, and, much against the will of her guardian, Boucicault won her heart. She was one of the most graceful and charming of comedienues. Her rich, sympathetic voice gave a correct and clear utterance to the dialect of her native Scotland, and her mobile and beautiful face lent a reality to her delineations which was irresistible. Everywhere she was acknowledged as one of the most refined and accomplished of the women who have ever graced and elevated the stage. It is generally understood that Agnes Robertson was Mr. Boucicault's first wife; but this is a mistake, for the first Mrs. Boucicault died on the Continent of Europe before he espoused Miss Robertson. On Jan. 15, 1889, this lady was granted a divorce by the Court in London, England.

On Oct. 29, 1853, the musical burlesque entitled "Shylock" was acted, with T. B. Johnston as Shylock and Miss Raymond as Portia. Boucicault's comedy, "The Fox Hunt, or Don Quixote the Second," was acted for the first time on any stage Nov. 23. Dec. 15 "The

Comedy of Errors" was done with Burton as Dromio of Syracuse, and Andrews as Dromio of Ephesus. Feb. 3, 1854, "A Midsummer Night's Dream" was produced from the original text, with few curtailments, and for the first time on any stage with Mendelssohn's music, arranged by John Cooke. John Moore was the stage director. The cast was as follows:

Theseus	Fisher	First Fairy	Miss Walters
Egeus	Moore	Peach Blossom	Kate Pennoyer
Lysander	Jordan	Snug	Russell
Demetrius	Norton	Flute	G. Barrett
Philstrate	Levere	Hermia	Mrs. Hough
Bottom	Burton	Helena	Mrs. Buckland
Quince	Johnston	Puck	Master Chas. Parsloe
Öberon	Miss Raymond	Indian Prince	Sallie Holman
Titania	Mrs. Burton		

This comedy was also produced by E. A. Marshall, at the Broadway Theatre, shortly after, but it was conceded by all, that the most perfect production was seen at this house. March 20 "William Tell" was acted with Fisher in the title rôle. April 5, the comedy "The Happiest Day of My Life," and for the first time in three years, "The Laughing Hyena." April 11 "The Tempest" was presented, cast thus:

Prospero	Fisher	Trinculo	Johnston
Antonio	Norton	Stephano	Placide
Alonso	G. Andrews	The Harpy	Master Parsloe
Sebastian	Holman	Ariel	Mrs. C. B. Hill
Ferdinand	Jordan	Miranda	Miss Raymond
Gonzalo	Moore	Iris	Mrs. Hough
Caliban	Burton	Ino	Mrs. Jansen

For her benefit and last appearance, May 6, Mrs. C. Barton Hill played Ariel in "The Tempest." The season closed May 23, with Walter Keeble as Duke Aranza in "The Honeymoon." During the summer of 1854, a new and extensive parquet was constructed, and the house otherwise improved.

The next regular season began Sept. 4, with "The Serious Family" and "The Little Devil's Share." Kate Eaton, Marchant, Annie Lee, A. Andrews, and James H. Stoddart were added to the stock company. Mr. Stoddart appeared Sept. 6, as the Sir Anthony Absolute in "The Rivals." This was his first and last appearance here, as he became a member of Wallack's company for the season (at Broadway and Broome Street), the following day, opening there as Sowerby in "A Phenomenon in a Smock Frock." "David Copperfield" was acted Sept. 8, with Fisher as Peggotty, for the first time. Sept. 13 "A Midsummer Night's Dream" was revived; Sept. 19 for the first time the new play, "Sunshine Through the Clouds," was given. On Sept. 23 the new and original comedy, called "Nowadays" was presented;

this was also the first appearance of Miss Burton. "Dombey and Son" was repeated Oct. 5, when Kate Saxon was the Susan Nipper for the first time; Oct. 9 Henry Placide made his first appearance this season as Sir Anthony Absolute in "The Rivals;" Burton was the Bob Acres; Oct. 16 Marion and Harry Macarthy joined the company; Oct. 18 "Ben Bolt" was acted, with Fisher as the Sailor, Marion Macarthy as Marion; Oct. 23 "The Tempest" was given, with the cast as before, except that now Marion Macarthy was the Ariel; Oct. 30, first time here of the old comedy, "The Poor Soldier;" Nov. 3, first performance in America of Jerrold's comedy, "The Heart of Gold;" Nov. 10 "She Stoops to Conquer," was given, with Burton as Tony Lumpkin, one of his very best and most popular characters. On Nov. 16 was the first performance of the new American play, by T. B. De Walden, entitled, "The Upper Ten and Lower Twenty," cast thus:

Crookpath	Burton	Jacob	Fisher
Simper	Jordan	Mrs. Crookpath . . .	Miss Raymond
Zuke	Johnston	Nancy Notion	Mrs. Hough
Tom	Andrews		

It had a run of four weeks, and gave way, Dec. 11, to Boucicault's local burletta, called "Apollo in New York," with this cast:

Jupiter	Mr. Burton	New York, one side as Fifth Avenue, one	
Apollo	Miss Macarthy	side as Bowery	Mr. Johnston
Mars	Mr. Andrews	Juno	Mrs. Holman
Mercury	Mr. Holman	Venus	Mrs. Hough
Cupid	Kate Saxon		

MEMBERS OF THE WOMAN'S RIGHTS CONVENTION.

The Reverend Antoinette L. Blue	Mrs. Hoax Smith . .	Miss M. Cooke
Miss Florence	Mrs. Bloomer	Miss Terry
Mrs. Screecher Crowe . .	Mrs. Cooke	Lucretia Pott
Abby Fulsome	Miss Walters	Miss Farren

The dialogue of "Apollo" was remarkable only for its grossness, and it required a strong stomach to stand its vulgar and indecent allusions. "Apollo in New York" was one of the worst failures ever seen in New York. Particular pains were taken to ridicule Maine Liquor Law and the "Woman's Rights" movement.

Harry B. Macarthy, who made his American début about this time at this theatre, died at San Francisco, Cal., Nov. 8, 1888.

He was born in England in 1834, came to America in 1849, and for several years travelled with his wife (Lottie Estelle) in an entire evening's entertainment. He was the author of many songs and sketches, including "Barney's Courtship." A favorite in the South, he adhered to the cause of the Confederacy and lent both his voice and his pen to its aid, writing the famous war song, "The

Bonnie Blue Flag." His eccentric make-up will be well remembered — the low set collar, the ruffled shirt front and wristbands, with the many diamonds which he wore, made a moving advertisement of the "Arkansas Comedian." His last attempt to act in public was at Oakland, Cal., but when his cue came he was dazed and for the first time unequal to the occasion. Broken in health, penniless, and mind wrecked, death came as a happy relief. His sister, Marion Macarthy, came to America with her mother in 1853. She was at Laura Keane's Theatre in 1858. She then went travelling, and was taken ill in October, 1863. She was removed to an asylum in Indianapolis, Ind., where she died April 1, 1865, of congestion of the brain. She was a pretty actress and a charming vocalist. Her last appearance on the stage was at Nashville, Tenn., and her last part was Nannie in "The Organ Grinder and His Adopted Daughter."

On Dec. 18 a benefit was tendered to Morris Barnett, when he made his first appearance in this city (and after a retirement from the stage of twenty-seven years) as Mons. Jacques in his own play of that name; Dec. 25 the comedy entitled "A Nice Young Man," by J. E. Durivage, was played for the first time in thirty years. Jan. 1, 1855, the Rev. George Croly's comedy "Sophia's Supper, or Pride Shall Have a Fall," was played, with Annie Lee as Victoria; Jan. 11 was the first night of an original piece of classical tomfoolery in the shape of a terrific temperance drama, entitled "Circe and her Magic Cup;" Jan. 19 "Secrets Worth Knowing" was acted; Jan. 20, "Old Adam;" Jan. 24 was the first performance of Morris Barnett's American comedy, "Our Set, or the Vacant Consulship," cast thus:

Dr. Lacquer	Burton	Mrs. Waverer	Mrs. Hughes
Spoonbill (first appearance here)		Ignatius Poodle	Marchant
	T. B. De Walden	Owen	Holman
Hon. Mr. Waverer	Moore	Mrs. Poodle	Miss Raymond

This piece was not a success, for it had a meagre and threadbare plot, filled out with rather lively dialogue, but nothing brilliant or original. On Jan. 29, for the first time, "Woman's Life in Three Eras: Maid, Wife, and Mother." Feb. 5, Anna Cora Mowatt's comedy, "Fashion," had this cast:

Adam Trueman (first time)	Wm. Burton	Tiffany	C. Fisher
Count	Geo. Jordan	Snobson	T. B. Johnston
Mrs. Tiffany	Mrs. Cooke	Gertrude	Mrs. Hough
Prudence	Mrs. Burton		

The first performance of "The Player's Plot, or the Manager and the Minister," occurred Feb. 6, 1855, with this cast:

Balthazar	Burton	Florival	Jordan
Delia	Miss Macarthy	Leopold	Fisher

"Fashion" was acted the same night; Feb. 26, the Infant Sisters—Augusta and Marie—took a benefit and appeared in three dances. The farces "Living too Fast" and "The Spitfire," were also on the programme. John Nathans and children appeared in classic groupings, and the "Spectre Bridegroom" was given, with the first appearance here of Harry Jordan as Diggory. On March 20 Charles Fisher had a benefit, when his daughter made her début as Albert in "William Tell." March 22 Harry Hall first appeared on the American stage, as Dennis Bulgruddery in "John Bull;" April 3 Mrs. Alexina Fisher Baker made her bow here as Widow Cheerly. "Janet Pride" was played April 4, for the first time in this city. May 7 George Holland appeared for the first time in several months. The season closed June 2.

The season of 1855-56 began Sept. 3, with the following company: Bradley (first appearance in New York), Milton Rainford, William Burke, John Dyott, Fred Lyster, M. W. Leffingwell, Carpenter, Rosalie Durand, Kate Reignolds, the Misses Knowles, Robinson, Hall, Maxwell, Chas. Jordan, G. F. Marchant, Holman Moore, Gardiner, Fredericks, Gourley, Wenslee, Chas. Parsloe, Paul Lawson, Keyser, Shirley, Kemp, the Misses Florence, Miller, Terry, Bell, and Wm. E. Burton. The opening bill was Buckstone's "Breach of Promise, or Second Thoughts are Best," with this cast:

Ebenezer Sudden . . .	Mr. Burton	Mrs. Trapper . . .	Mrs. Hughes
Mr. Jabber . . .	G. Jordan	Matilda . . .	Mrs. Burton
Mr. Hudson . . .	Gourley	Isidora . . .	Mrs. Holman
Cecil . . .	Gardiner	Celestine . . .	Miss Knowles
Gibbs . . .	Fredericks	Mary (her first appearance)	
George . . .	C. Parsloe		Miss Miller
Bailiff . . .	Lawson	Jessy . . .	Miss Florence
Richard . . .	Kemp	Miss Hawkins . . .	Mrs. Bell

This was followed by "A Kiss in the Dark:"

Mr. Selim Pettibone	Mr. W. Burke	Mary . . .	Miss Robinson
Frank Fathom, Esq., (her first appearance here)	Mr. Marchant	The Unknown Female (her first appearance)	Miss Smith
Mrs. Pettibone . . .	Miss Knowles		

The bill concluded with "Deaf as a Post." "Still Waters Run Deep" was acted Sept. 12: W. E. Burton as Mildmay, George C. Jordan as Hawksley, Mr. Bradley as Potter, Mr. Lawrence as Gimlet, Mrs. Hughes as Mrs. Sternhold, and Miss Raymond as Mrs. Mildmay. The play was continued three weeks. It had been played two days previously at Barnum's Museum for the first time in America. Milton Rainford and Emily Thorne made their first appearance in this city Oct. 6. Rosalie Durand made her New York début Oct. 11, and continued here for the season. George Jordan played "Hamlet" for the first time here Dec. 10,

with Burton as Polonius, Emily Thorne as Ophelia, and Mrs. Thorne as Gertrude. Harry Perry first appeared at this theatre Jan. 19, 1856, as Gossamer in "Laugh When You Can." He died in San Francisco, Cal., Jan. 22, 1862. His second and last wife was Marion Agnes Land Rookes, afterwards Mrs. J. B. Booth, and now the wife of John Schoeffel. Mr. Perry married this lady Feb. 11, 1861, in San Francisco. A beautiful marble monument erected by this wife over his remains at Lone Mountain cemetery, San Francisco, bears the following inscription:

"This earth that bears the dead
Bears not alive so stout a gentleman."

Harry Perry was one of the finest light comedians of the stage, but an inordinate craving for strong drink ruined him.

J. H. McVicker, who had been in Europe, opened here Feb. 4, 1856, as Sam Patch. He also played Peter Pomeroy in "Taking the Chances." Mr. McVicker was considered a clever Yankee comedian, and had purchased nearly all Dan Marble's best pieces, with which he had been starring. Going west, Mr. McVicker settled down in Chicago, and in the spring of 1857 erected a theatre in Madison Street, between Dearborn and West Streets. He was a good actor, a comedian of the purest and most acceptable type; he united unctuous humor with a gentle dignity that never forsook him, even in the broadest phases of his art. His Bottom, in "A Midsummer Night's Dream;" Dogberry, in "Much Ado About Nothing;" Peter Pomeroy, in "Taking the Chances;" Sam Patch; the grave-digger in "Hamlet," and many others, were excellent performances. He died in Chicago, Ill., March 7, 1896.

"The Winter's Tale" was produced Feb. 13, cast thus:

Leontes	H. A. Perry	Thasius	Fredericks
Mamillius	Miss Gourley	Phocion	Holman
Camillo	Bradley	Hermione	Mrs. A. Parker
Antigonus	Rainford	Perdita	Miss E. Thorne
Dion	Gardiner	Paulina	Mrs. Hughes
Cleomenes	Russell	Polixenes	Leffingwell
Florizel	Reynolds	The Shepherd	Moore
Archidamus	Gourley	The Clown	Setchell
Autolycus	Burton	Time	H. Jordan

Mrs. Charles Howard (now known as Mrs. Harry Watkins) appeared here Feb. 25, as Franchine in "Grist to the Mill," with Harry Perry, Bradley, Holman, and Reynolds in the cast. "Urgent Private Affairs" was also acted for the first time in this country; Feb. 27, Mrs. C. Howard acted Letitia Hardy in "The Belle's Stratagem;" March 10 "Helping Hands" was given. Also "Fortunio and His Seven Gifted Servants." Mrs. C. Howard was the Fortunio, H. Jordan the Emperor, Setchell, Gourmand and Mrs. E. Thorne the Fairy Favorable. J. H. McVicker made his last appear-

ance here March 25. "Ganem, the Slave of Love," was first acted here March 27. Julia Mills made her début here as Fetnah. "The Queen of Spades, or the Gambler's Secret," by Boucicault, was first played April 4. Mrs. C. Howard took a benefit April 15, and acted the principal character in "A Scene in the Life of an Unprotected Female," and sang "Maid, Wife, and Widow," also "To-Day I'm Sixty-Two;" April 16, was the first night of the comedy "'Tis Ill Playing With Edged Tools;" April 28 "The Evil Genius" was presented for the first time in America. May 1 Burton began a new season, with the following new faces: Julia Bennett Barrow, Nellie Knowles, and Lionel Goldsmidt. Mrs. Hough was also added to the company. "The Serious Family" was the initial performance. Lionel Goldsmidt's first appearance was May 5, acting Bill Downey in "The Unfinished Gentleman." He sang his eccentric song, "Bartlemy Fair," introducing many ludicrous imitations. "David Copperfield" was revived May 12:

Wilkins Micawber	Burton	Peggotty	Chas. Howard
Traddles	D. Setchell	Uriah Heep	Rainford
Martha	Mrs. Hough	Rose Dartle	Amelia Parker

This was Chas. Howard's first appearance here. "Catching an Heiress" was the farce, with Mrs. C. Howard and Lionel Goldsmidt in the cast.

Agnes Robertson began an engagement May 19, in "Andy Blake," "Jenny Lind," and "The Young Actress." May 20, Dion Boucicault made his first appearance at this theatre, as Sir Charles Coldstream in "Used Up." J. Lewis Baker first appeared here May 23, as Plumper in "Cool as a Cucumber." "Violet, or the Life of an Actress" had its first performance May 24, for the benefit of Agnes Robertson. The season closed June 7, with a benefit to Mrs. Howard. A summer season began June 23, with "The Merchant of Venice:"

Shylock	W. M. Fleming	Jessica	Mrs. Fleming
Launcelot Gobbo	Geo. Holland	Nerissa	Fanny Dean
Bassanio	Prior	Portia	Miss Lesdenier

William M. Fleming was the manager during this summer term. He took the house for the purpose of introducing his wife (Emily Chippendale) to the New York public. Fleming's reign was a brief one, and the house was closed and continued dark until Sept. 6, 1856, when it was reopened for a farewell performance of William E. Burton, preparatory to his going to his new theatre, Broadway, opposite Bond Street, afterwards the Winter Garden. The programme was "The Serious Family," with this cast:

Aminidab Sleek	Burton	Murphy Maguire	C. Fisher
Frank Vincent	Geo. Holman	Chas. Torrens	John Moore
Widow Delmaine	Mrs. Parker	Mrs. Torrens	Mrs. Holman
Lady Creamly	Mrs. Hughes		

This was followed by "Toodles:"

Toodles	Burton	Frank	John Moore
Charles Fenton	C. Warwick	George	M. Rainford
Farmer Acorn	G. Holman	Mary Acorn	Miss Miller
Mrs. Toodles	Mrs. Hughes		

The house was reopened for one night, Nov. 13, for the benefit of Ada Clifton. During his lesseeship of this house Burton produced several of Shakespeare's plays, and placed them on the stage with a degree of attention to detail and a perfection of ensemble which have never been surpassed in this country. "The Serious Family" took the town by storm. Burton was the original Aminidab Sleek in this country, and played it altogether over six hundred times. Dan Setchell was a great favorite for several seasons. William M. Demilt was a well-known character. He was the stage carpenter, and at the time of his death, June 17, 1875, was the oldest stage carpenter in this city. He was born in Albany, N. Y., in 1814.

As an actor William E. Burton deserves to be remembered as one of the funniest comedians connected with the American stage. Till the time of his last illness—heart disease—his facial power was greater than that of any performer I ever saw. His Aminidab Sleek and his Toodles were as much creations of his as of the men who wrote the plays in which they appear. His repertory was extensive, and he never spared labor upon anything he took in hand. One fault of his must not be omitted—a fault too general with low comedians at that time. He had the habit of giving too much breadth—in fact of throwing unnecessary coarseness into some of his impersonations. As a manager, Mr. Burton was a very hard-working man, very exacting of other people's labor, very liberal of his own. Generally his company remained with him all the time he was in Chambers Street. If his temper was warm, his good nature was great. He died in this city, Feb. 7, 1860, aged fifty-eight years. The value of his property in Hudson Street was estimated at \$30,000. His estate at Glen Cove was worth \$140,000. The theatre in Chambers Street, then rented for the Federal Court at \$16,000 per annum, was held at a valuation of \$215,000.

In 1834 Burton left England for America, leaving his wife behind him. Aug. 20, 1834, Mrs. Burton took a benefit at the Royal Pavilion Theatre, London, Eng. W. E. Burton was married to her April 10, 1823, and lived with her until July 19, 1834,

when he left London to play a star engagement in Liverpool for one month, as was supposed; but instead of going there, he was married to Caroline Glessing, of London, July 18, 1834.

Edward Eddy leased this house and opened it Sept. 15, 1856, as "The American Theatre." He continued until Jan. 3, 1857, when his management ceased. "Wild Oats" was played Oct. 21, with E. L. Davenport as Rover, Burton as George Thunder, Charles Fisher as John Dorey, Mark Smith as Ephraim Smooth, and Thomas Placide as Sim. Mrs. McMahon, an amateur, who had made an appearance at the Academy of Music Jan. 17, 1857, rented the house for four weeks, and opened Jan. 19, in "Romeo and Juliet," with the following company: Mrs. Coleman Pope, Mme. de Mello, William H. Hamblin, Charles Foster, Lionel Goldsmidt, Louis Mestayer, Frank Rea, Harry Russell, Lawrence P. Barrett, and R. C. France, stage manager. On Jan. 20, 21 "The Hunchback" was given with Mrs. McMahon as Julia, and L. P. Barrett as Sir Thomas Clifford. This was Mr. Barrett's first appearance in New York; Jan. 22, 23 and Feb. 5-10 "Fazio," L. P. Barrett in the title rôle, Mrs. McMahon as Bianca; Jan. 24-26, "The Stranger," Barrett as the Stranger, the star as Mrs. Haller; Jan. 27, "Ingomar," Barrett as the Barbarian, Mrs. McMahon as Parthenia; Jan. 29-30, "The Lady of Lyons;" Jan. 31 Mrs. McMahon acted Portia in the trial scene from "The Merchant of Venice," followed by a dance by Anna Kruger, "Faint Heart Never Won Fair Lady," and "Who Speaks First?"; Feb. 2, 3, 4, "The Provoked Husband," Mrs. McMahon as Lady Townly, Barrett as Lord Townly; Feb. 6, "The Hunchback," and for the first time in New York, "The French Refugee;" Feb. 9, "Romeo and Juliet," Mrs. Coleman Pope as Romeo, Mrs. McMahon as Juliet; Feb. 11, "The School for Scandal;" Feb. 13 Mrs. Coleman Pope acted Camille with Barrett as Armand. Mrs. McMahon closed Feb. 14 with "The Hunchback." Mr. France, the stage manager, retired from the profession in 1867.

Harry Watkins and E. L. Davenport were the next lessees opening Feb. 23, 1857. They called the house "The American." The company consisted of Kate Saxon, Mrs. E. L. Davenport, Fanny Denham (now Mrs. W. A. Rouse), Miss Melissa, Mrs. J. C. Frost, Mrs. Marcus Elmore, Emma Hall, Charles Foster, William Hamblin, Harry Watkins, France, A. Fitzgerald, Jas. Connor (afterwards a dramatic agent), M. B. Pike, Brown, and William Orr. The entertainment was an allegorical tableau, Mrs. E. L. Davenport as the Goddess of Liberty. She recited Drake's "American Flag," and sang "The Star Spangled Banner." On this occasion Fanny Davenport went on as a child and sang in the chorus. This was the first time Miss Davenport ever appeared before the footlights. The French dancers, Ernestine and Annie Henrade, executed a

pas seul. Ernestine afterwards became Mrs. William R. Floyd. "Our Country's Sinews" and "Faint Heart Never Won Fair Lady" were the plays produced. The first named had this cast:

Herrman Gray . . .	E. L. Davenport	Nelly	Miss Melissa
Jew	H. Watkins	Alex. Jerrold	A. Fitzgerald
Old Job Ironsides . .	W. H. Hamblin	Tippler	Jas. Connors
Col. Hartley	Mr. France	Whistling Jakes . . .	Brown
Julia Hartley	Mrs. Frost	Martha	Mrs. Elmore

Feb. 25 "The Drunkard" was acted together with "Black Eyed Susan," Harry Watkins as Edward Middleton. E. L. Davenport played William in "Black Eyed Susan," and Watkins, Gnat-brain. On Feb. 26 "Pizarro" was played, with Davenport as Rolla, Watkins as Alonzo. This was followed by "The Coroner's Inquest, or the Unexpected Witness," and "Black Eyed Susan." Between the second and third play Ernestine and Annie Henrade did a *pas de deux*; Feb. 27, "Brutus," "Laugh When You Can," and "Coroner's Inquest" formed the bill; Feb. 28, "Coroner's Inquest," "Laugh and Grow Fat," the farce "Mons. Tonson," and "Lord Darnley."

In "Mons. Tonson," C. Sage from the French Theatre, New Orleans, made his first appearance in this city. The programme stated that this was the first time a French actor had ever appeared on an English stage in an English play. March 2 "Charity's Love" was given for the first appearance here of Mrs. E. L. Davenport as Charity. "Live and Let Live" was also acted; March 5 Anna Cora Mowatt's comedy, "Fashion, or Life in New York," was done. E. L. Davenport played Adam Trueman, H. Watkins, Snobson, and Mrs. E. L. Davenport, Gertrude; March 6 "Fashion" was repeated, with "My Guardian Angel;" March 7 Mrs. E. L. Davenport took a benefit, when "Joan of Arc," "Eccentricity Crinoline," and "The Honeymoon" formed the programme. Conrad Clarke made his first appearance here as Florinel in the first piece; March 9 Wilkins' play, "The Scalp Hunters," was acted for the first time in this city; March 12 the five-act play "Egyptian," followed by a benefit, March 14, for E. L. Davenport, when three acts of "The Egyptian," song by Fanny Denham, comic song by Jas. Connor, "The Robber's Wife," and "The Scalp Hunters," was the programme; March 16, T. W. Meighan's drama, "Modern Insanity" and "Black Eyed Susan;" March 19 Harry Watkins took a benefit, when the "Green Hills of the West," a fancy dance by Salome Secor (afterwards Mrs. S. Duffield), "Eccentricity Crinoline," and song by Fanny Denham were given. March 21, "Richard III." and "Green Hills;" March 23, for the first time in America, John H. Wilkins' drama, "The Man with the Red Beard;" March 27, first time on any stage, "The Sheriff's Wife," written by Mr. Morris, a lawyer of this city.

Mrs. E. L. Davenport acted the leading rôle; March 28, "The Merchant of Venice," also the Scotch drama "Lord Darnley," and the play of "Wealth." The season terminated March 31, with the "Bride of Lammermoor," "Fashion," and "The Rough Diamond."

After Burton left Chambers Street the theatre was closed for a time, when the premises, which were held at the sum of \$215,000, though originally purchased less than ten years before for \$15,000, were rented to the United States Government for judicial and other offices at \$16,000 per year. Alterations to suit the new condition of things were made and all interior traces of the building formerly dedicated to Momus were wiped out. The Federal offices were retained in the building until it was sold to the American News Company, Jan. 29, 1876, for \$180,000, who, shortly after, had the theatre building torn down and a large edifice erected for their business.

THE PANTHEON

THE place of amusement known as "The Pantheon" was a small house used as a minstrel hall about the year 1846, by a man named Smith Sloan. It was situated on Avenue D. near Second Street. Jim Carpenter, banjoist; Joe Miles, dancer; Charles Fisher and R. M. Carroll were in the company. The place did fairly well for a few months as a Minstrel hall. Then Sloan introduced the Model Artists, under the leadership of Bruce Norton. They also did very well for a short time, but the authorities stopped the performance on grounds of morality. It has been stated that Dan Bryant appeared here, but he never did.

THE PINTEAUX

A SMALL hall known as "The Pinteaux," situated a few doors below the old New York Hospital near Duane Street, 1846-47. Here musical entertainments were given by first class artists; also a minstrel company, composed of Gus Mead, David Jacobs, John Turpin Kitts, Raymond, and others. Model artists exhibited here also.

WHITE'S MELODEON

A PLACE of amusement known as "White's Melodeon" at 53 Bowery, was opened by Charley White, Nov. 24, 1846. This was the first cheap theatre in New York City, the prices of admission being 12½ cents to the parquet, and 6¼ cents to the gallery. R. and C. White were proprietors. Negro minstrelsy by White's Serenaders was its principal attraction. It was destroyed by fire

in October, 1847, but was at once rebuilt and reopened by Charley White. The shilling tickets (12½ cents) gave each holder a refreshment coupon, which entitled him to a drink or a cigar. On March 12, 1848, the premises were damaged by fire, but repairs were quickly made, and the theatre was reopened April 4, 1848. May 20, 1849, it was again destroyed by fire, after which a five story house was erected on the same site.

Among those who became famous in the minstrel world afterwards, and who appeared here, were Master Juba, Neil Hall, tambourine; Bill Smith, bones (Smith was noted for his large mouth); Frank Stanton, banjo; Clem Titus, violin jig player, and Zeke Backus, violin jig and reel accompanist. One of the greatest successes was George White's singing of "Run, Nigger, Run, the M. P. Will Catch You," and "Come Back, Stephen." Salaries ranged from \$6 to \$12 per week, with exceptions in favor of T. D. Rice and John Diamond. George Lea purchased the lease (June, 1852), which had five years to run, for \$600. Charles White closed April 22, 1854, and George Lea opened April 24, having closed his Franklin Museum at 175 Chatham Street. The lower floor was a large wholesale furniture store. The two floors above the auditorium were occupied by the furniture dealers for the manufacture of their stock. George Lea changed the name to "The Franklin Museum," and it was so known until it was torn down at the expiration of Mr. Lea's lease. *Tableaux vivants* were among Mr. Lea's attractions.

NOVELTY HALL

A HUMBLE place of amusement called "Novelty Hall" was situated at the N. E. corner of Pearl and Centre Streets, and was opened by Matt Brennan, although his name was not announced as such to the public. Here Luke West, Matt Peel (then known as Matt Flannery), Flavin, and Dave Reed, commenced the practice of their profession.

In this hall the first variety show was given in this city — from 1844 to 1848. The second floor was called the "Hall of Novelty." Admittance was 6¼ cents. Spanish money was accepted in preference to our own money. For instance, if you wanted to go to the Bowery Theatre in those days you could get into the pit for a Spanish shilling (12½ cents), but the price was 13 cents in American coin.

The performance at the Hall of Novelty consisted of a minstrel band, with Dave Reed as end man. He played the bones. During the season of 1845-46, Dick Carroll danced here for three nights, and John Daniels, the high kicker; Joe Miles, jig dancer; Richard and others of note.

MONROE HALL

IT was in Monroe Hall, away over on the East side, that the Exempt Firemen's Association was organized in 1842. The first floor of the building was used as a bar-room — first by Owen Brennan, and later by Matt Brennan and Pat Lysaght. All of these men held high political positions.

CONCERT HALL

WHAT was called simply "Concert Hall" was situated at 404 Broadway, and used for exhibitions of various kinds. It was opened Aug. 8, 1842, by P. T. Barnum with the "Fejee Mermaid." Mr. Lyman was manager, under the assumed name of Prof. J. Griffin. Barnum continued here only one week.

PALMO'S CONCERT ROOM

ON the corner of Broadway and Chambers Street was "Palmo's Concert Room." The first floor of the building was occupied by Tiffany, Young & Ellis as a jewelry store, the basement as a restaurant, the second floor by the concert room. The Shoe and Leather Dealers' Bank was also in this building. Charley White appeared for a short season with the Kentucky Minstrels. In May, 1843, Sam S. Sanford, with Lull, the banjo player, Major Burke, violinist, and John Diamond, bones, occupied this hall.

MECHANICS' HALL

AT 472 Broadway was Mechanics' Hall occupied from March 22, 1847, to Feb. 22, 1857, by E. P. Christy's Minstrels. George Christy was bones and Earl H. Pierce tambourine. The company became very popular, and the hall was crowded night after night for several years. The rendering of the plaintive negro melodies appealed with great force to the lovers of simple music, and Christy's Minstrels were peculiarly happy in their selection and singing of such ballads. Mr. Christy was the first man to establish minstrelsy on a firm basis, and it was here that he accumulated the bulk of his wealth. For a number of years he had the Ethiopian field to himself, and well did he profit by it. In 1854 he abandoned the business. In a fit of temporary insanity he jumped out of the second story window of a house in which he resided in this city, May 9, 1862, and received injuries from which he died May 21. His remains were conveyed to Greenwood cemetery. He always had a singular desire to utter large words, and,

as he was comparatively uneducated, he was not invariably happy in his choice of them. Hence, when laboring under this apprehension of mental disorder, he would say to all whom he met: "Sir, is my language intellectual? Do I express myself intelligently? Do you think me perspicuous?"

Mr. Christy was among the first to establish the present popular style of Ethiopian entertainments. He organized a small party in Buffalo, in 1843. The troupe consisted of E. P. Christy, George Christy (Harrington), L. Durand, and T. Vaughn. They were then called the Virginia Minstrels, and travelled principally in the Western and Southern country. Soon after their organization, Enom Dickerson and Zeke Bachus were added to the company, and they then assumed the name of "Christy's Minstrels." They first appeared in New York in 1846, at Palmo's Opera House. On their second engagement in this city they appeared at what was then called the Alhambra, on Broadway near Prince Street, and from thence went to the Society Library, afterwards Appleton's building, and then to Mechanics' Hall. In the latter part of October, 1859, a dispute arose between George Christy (real name Harrington) and E. P. Christy, and George Christy left the concern, and became the partner of Henry Wood, with whose minstrels he began performing on Oct. 31, 1853, at 444 Broadway. The withdrawal of George, and his opposition at the lower house, injured the business of E. P. Christy, and about the middle of July, 1854, he abandoned the business.

Aug. 21, 1854, Henry Wood and Geo. Christy leased this hall. In the company were Geo. Christy, Frank Raynor, N. W. Gould, Vaughn, Christian, Vase, William Birch, R. M. Hooley, Keenan, Lewis, and others. Henry Wood also had charge of 444 Broadway, which he continued to manage with a minstrel company, and George Christy appeared at both houses on the same night. "444" was burnt down Dec. 20; the two companies combined and appeared here the following night. The Marsh Troupe of Juvenile Comedians occupied this hall the season of 1856. The next attraction was Raynor & Pierce's Minstrels, consisting of Earl H. Pierce, George ("Pony") W. Moore (end man), J. W. Raynor (interlocutor), David S. Wambold, Billy Burton, W. P. Collins, Governor Meeker, Joe Brown, jig dancer, Tom Christian, Tyrolean singer, Anthony Nish, John Donniker, and Frank Raynor. Their last performance here was on Saturday night, Feb. 21, 1857, for the benefit of Larry Hyer, brother of Tom Hyer, the pugilist. The Bryant Brothers' Minstrels opened here the following Monday. Dan, Neil, and Jerry Bryant secured T. Prendergast, Dick Carroll, Tommy Pell, G. W. H. Griffin, Chas. Fox, old Dan Emmett, and others at that time well known in the profession. The house was opened in a very modest way, Feb. 23. Their success was assured

from the start, for the simple reason that the Bryant Brothers made every act tell, the feature being Dan's "Essence of Old Virginny," a nondescript dance by a decrepit old darkey. This and the old-time plantation melodies given by a fine quartet, formed an entertainment that hit the popular taste. Even George Christy's company and Pell's Serenaders could not compete with them, for the reason that one had a weakness for negro farces, and that the other was too fond of brass instrumentalic music. As soon as Jerry and Dan found that they had struck the right vein, they strengthened their company in every department, and so kept on the topmost wave of popularity. Fred Wilson, the clog dancer, was added to the company Oct. 18, 1858, and Dec. 6, David S. Wambold, the tenor, who had just returned from Europe, appeared, as did James Unsworth, banjoist.

For the season of 1860-61 the principals of the company were Dan, Neil and Jerry Bryant, D. S. Wambold, P. B. Isaacs, James Carroll, T. Norton, G. Charles, J. H. Savori, W. L. Hobbs, N. W. Gould, M. A. Scott, Dan Emmett, Paul Berger, T. J. Pell, Little Tommy, and, later, John W. Adams, Henry Percie and G. S. Fowler. Aynsley Cook, the English baritone, first appeared here April 1, 1861. Jerry Bryant died in this city April 8, 1861, of congestion of the brain. The hall was closed up for the entire week. His last appearance before the public was Tuesday evening April 2. His remains were interred in Calvary Cemetery. Poor Jerry! Who, that with jaded mind and heart covered with the dust of care, ever dropped in upon his smiling presence at Mechanics' Hall, and came away unfreshened?

From Aug. 25, 1862, till July 11, 1863, the company was as follows: Dan and Neil Bryant, Sher. C. Campbell, Rollin Howard, G. W. H. Griffin, Nelse Seymour, W. L. Hobbs, Dan Emmett, T. J. Pell, G. S. Fowler, G. W. Charles, Jas. Morrison, Frank Leslie, J. H. Savori, J. W. Hilton, T. Gettings, Little Mac, and, towards the close of the season, W. W. Newcomb.

The next season began Aug. 10, 1863, and continued until July 9, 1864, with the following company: Dan and Neil Bryant, Nelse Seymour, J. H. Savori, Frank Leslie, J. W. Hilton, Jas. Morrison, G. S. Connor, Dan Emmett, Dave Reed, G. S. Fowler, Rollin Howard, T. Gettings, Joseph Garatagua, W. L. Hobbs, Little Mac, Grier, Mullins, and, for a few nights in January, S. A. Wells. The next season opened Sept. 12, 1864, and closed July 8, 1865. The following were the company: Dan and Neil Bryant, Dave Reed, Nelse Seymour, C. C. Templeton, J. W. Hilton, J. Morrison, J. H. Savori, Dan Emmett, D. C. Winans, B. W. Buchanan, F. Boniface, T. B. Prendergast, W. B. Grier, G. S. Fowler, J. Garatagua, W. L. Hobbs, Master Tommy, A. Ross, and W. Mullens. James Simpson was treasurer, and old "Pop" Doolittle,

doorkeeper. In May the company was strengthened by the addition of Frank Moran, and "Micky" Warren.

Their last season began Sept. 11, 1865, with the following company: Dan and Neil Bryant, Eph Horn, Nelse Seymour, Dan Emmett, James Morrison, G. S. Fowler, J. S. Cox, N. W. Gould, Dave Reed, Jules Stratton, M. Warren, J. H. Savori, W. R. Grier, Signor Persini, Chas. W. Templeton, F. Boniface, D. C. Winans, R. W. Buchanan, and J. Ross. On Nov. 27 Little Mac made his first appearance in two years, and the following gentlemen joined during the season in the order named: Jan. 1, 1866, Charles Henry and J. Garatagua; Jan. 10, Rollin Howard; Jan. 15, J. W. Raynor, and subsequently Master Ryan, Hogan, and Collins, and Ira Payne. The regular season closed June 2, 1866, with a benefit to Neil Bryant, and this ended the connection of the company with Mechanics' Hall. Dan Bryant died in this city April 10, 1875. Neil Bryant died in Brooklyn, N. Y., March 6, 1902. N. W. Gould died in this city May 23, 1881.

Charley White was the next manager. He began June 26, 1866, with the following company: Johnny Thompson, Harry Derling, Sig. Vayo, George Winship, George Warren, M. Campbell, J. Myers, Master Warren, C. E. Collins, the Clinetop Sisters, Millie Young, Millie Flora, Viro Farrand, Lizzie Whelby, Lena Forrest, Mlle. Josephine, Julia Melville, Ella Morley, Chas. White, Blanche Stanley, Bob Hart, Frank Kerns, "Wash" Norton, Nelse Seymour, George R. Edeson, Lew Myers, Fanny Forrest, and a ballet. Dave Braham was musical director. During the season the following appeared: Josh Hart, Frank and W. H. Ashton M. Cardella, Herr Christian Holm, George Warren, George Winship, Ben Goldsmith, C. E. Collins, Signor Chiriski, Dick Ralph, Silas Baldwin, Morrissey, Little, Signor Faranta, Master Stevie, Annetta Galetti, Helene Smith, Carrie Austin, Laura Le Claire, Eva Brent, Emma Fowler. Mr. White gave a vaudeville entertainment. His season closed April 30, 1867, when he retired from the management. The following is a copy of the last performance under Charley White's management:

LAST NIGHT OF THIS GLORIOUS HOUSE OF MOMUS.

CHARLEY WHITE'S GREAT COMBINATION TROUPE

in a glorious bill embodied in the following programme for this event:

Overture	David Braham	Dance	Lizzie Shaw
The Black Actors		Song and Dance . .	Broadway Boys
Geo. Winship and Geo. Warren		Fancy Dance . . .	Viro Farrand

THE SKILLEGANS.

Frank Kerns, Geo. Winship, and Geo. Warren.

The ballet by Mons. Grossi, entitled

THE COQUETTE.

Characters by Millie Flora, Helene Smith, Florence Wells, Laura Le Claire (afterwards Mrs. Josh Hart, now Mrs. Will Sands), Viro Farrand, Jennie Lorraine, Lizzie Shaw, Millie Young and Georgie Natalie.

Charley White's Comicality :

THE STUPID SERVANT.

John Breakall	Charley White	Dance	Florence Wells
Mr. Fitzgig	Josh Hart	Clog Dance	Broadway Boys
Dance	Millie Flora	Overture	Orchestra
Song and Dance	Dick Ralph		

To conclude with the burlesque, entitled

STREETS OF NEW YORK,

with Charley White, Geo. Winship, Frank Kerns, Dick Ralph, Geo. Warren, and H. Jones in the characters.

This house was opened June 3, 1867, by Robert W. Butler, as "Butler's American Theatre," with the following music hall company: Mons. La Thorne, stage manager; M. Grossi, ballet-master; Thos. Simpson, musical director; Zuccoli Sisters, Eloise Clyde, Hughey Dougherty, S. S. Purdy, John Queen, Charles Pettengill, H. Stanley, Dick Sands, Robert Edeson, C. E. Collins, C. Gardiner, Mr. and Mrs. Sam Ryan, Master Barney, Ada Tesman, J. C. Stewart. July 2 appeared Helene Smith and Carrie Austin; July 9, George R. Edeson; July 15, Fanny Forrest, Bob Hart, and Frank Kerns; July 23, Nelse Seymour; July 30, Wash Norton; Aug. 27, Sig. Henrico; Sept. 3, Laura Le Claire and Josh Hart; Sept. 24, Fanny Forrest, Frank, William, and George Ashton; Oct. 8, Annetta Galetti and Mons. Cardella; Oct. 22, Harry Burchard, Geo. Warner, Geo. Edeson, and Geo. Winship; Nov. 5, Eva Brent; Dec. 5, Ben Goldsmith; Dec. 10, Billy Allen; Dec. 17, Sig. Chiriski and E. S. Collins. Early on the morning of April 8, 1868, fire was discovered in the building, which soon extended into the auditorium and destroyed the house, as well as slightly damaging the Apprentices' Library adjoining.

THE OLD BROADWAY THEATRE

THE original projector of the "Old Broadway Theatre" was Thomas S. Hamblin, but just as he was about beginning operations, the Bowery Theatre, then under his management, was destroyed by fire, involving him in a loss of \$100,000. Col. Alvah Mann then commenced the erection of it, and, after spending \$14,000, was obliged to call in the aid of Mr. Raymond in order

to complete the building. The lot upon which this theatre was built was on the east side of Broadway between Pearl and Anthony (now Worth) Streets, at what are now known as 326 and 328 Broadway. It would accommodate 4,500 persons, having seats for 4,000. There was an immense pit to which only men and boys were admitted. The price of admission was twenty-five cents and the seats were plain benches without backs, and on crowded nights the jam used to be terrific. The first and second galleries were called the dress and family circles. Three rows of benches were set apart in the latter for the accommodation of colored persons. It was one of the best arranged places of amusement in the city, and was modelled after the Haymarket Theatre, London, Eng. When he first opened here Ethelbert A. Marshall, the manager, was partial to English actors, but it was not long before many American actors were found among his *corps dramatique*. Here Edwin Forrest and W. C. Macready won their greatest laurels. Although Macready was regarded by the general public as the greatest actor of his day, his vanity and egotism, and his supercilious treatment of his subordinates, made him unpopular in his own profession. Sometimes he rendered himself ridiculous on the stage by assuming characters unsuited to his years. He would persist in playing Claude Melnotte because he had been the original representative of that part. The opening of the "Old Broadway" took place Sept. 27, 1847. The company consisted of Fanny Wallack, Rose Telbin, Miss Winstanley, Miss Carman, Mrs. Hield, Helen Matthews, Henry Wallack, John Lester (Wallack), Thomas Lynne, J. M. Dawson, Thomas Vache, Henry Hunt, C. W. Hunt, Mesdames Watts, Bernard, Sargeant, and Chapman, the Misses Gordon, Fitzjames, George Vandenhoff, G. Chapman, H. Bernard, J. Everard, Dennison, William Fredericks, E. Shaw, J. Bernard, J. Kingsley, J. Walters, Thompson, Allen, and Miles. St. Clair and Celeste. Alvah Mann, proprietor; G. H. Barrett acting and stage manager; W. E. Anderton, prompter; J. M. Trimble, architect; J. R. Smith and G. Heister, scenic artists; Andrew J. Allen, costumer; Samuel Wallis, properties; Mr. Galbraith, stage carpenter and machinist. The initial performance was "The School for Scandal," given with this cast:

Sir Peter Teazle	H. Wallack	Mrs. Candour	Mrs. Winstanley
Lady Teazle	Rose Telbin	Joseph Surface	Thos. Lynne
Sir Oliver Surface	T. Vache	Charles Surface	Geo. Barrett
Maria	Mrs. Sargeant		

The afterpiece was "Used Up:"

Sir Charles Coldstream	J. Lester	Lady Clutterbuck	Miss Gordon
Sir Adonis Leach	H. Hunt	Mary Wurzell	Mrs. Watts

The first performance of "The School for Scandal" on any stage occurred on May 8, 1777, at the Drury Lane Theatre, London, Eng. The cast was:

Sir Peter Teazle	Mr. King	Crabtree	Mr. Parsons
Sir Oliver Surface	Mr. Yates	Rowley	Mr. Aickin
Sir Harry Bumper	Mr. Gawdry	Moses	Mr. Baddley
Sir Benjamin Backbite	Mr. Dodd	Lady Teazle	Mrs. Abingdon
Joseph Surface	Mr. Palmer	Lady Sneerwell	Miss Sherry
Charles Surface	Mr. Smith	Mrs. Candour	Miss Pope
Careless	Mr. Farren	Maria	Miss P. Hopkins
Snake	Mr. Packer		

On the next evening "Love's Sacrifice" was given, with Mr. Vandenhoff as Matthew Elmore, and Fanny Wallack as Margaret. In the same week was played "The Lady of Lyons," with Geo. Vandenhoff as Claude, G. Barrett, Col. Dumas, and Fanny Wallack as Pauline. Afterwards John Lester (Wallack) took the part of the Viscount de Ligny in the one-act comedy of "The Captain of the Watch."

Professor Risley and his children took a benefit Oct. 12 when "Used Up" was acted, with this cast:

Chas. Coldstream	J. Lester	John Truebrace	Vache
Adonis Leach	H. Hunt	Vennel	Dennison
Tom Saville	Kingsley	Lady Clutterbuck	Miss Gordon
Wurzell	Everard	Mary Wurzell	Mrs. Watts

This was followed by a series of acts by Professor Risley and sons, after which the farce "Who Do They Take Me For?" was acted for the first time. The comedietta "Ladies, Beware!" was the afterpiece. The Asiatic ballet "L'Almee, or une Oriental Vision," in two acts, was given for the first time in America, Oct. 21. Mons. H. Monplaisir and Mme. Adele Monplaisir were the Nadhir and Haidee. This ballet and "The Inconstant" were played Oct. 30, with G. Vandenhoff as Mirabel, Vache as Old Mirabel, Lester as Duratete, and Rose Telbin as Oriana. Nov. 1, for the first time in America, the ballet "La Jeune Dalmate, Ou, Le Retour au Village" was seen, introducing Mons. and Mme. Monplaisir. "Money" was acted Nov. 4, with Fredericks as Lord Glossmore, Henry Wallack as Sir John Vesey, John Lester as Sir Frederick, E. Shaw as Stout, G. Vandenhoff as Evelyn, Mrs. Winstanley as Lady Franklin, Fanny Wallack as Clara; Nov. 5, 6, "Inconstant;" Nov. 9, first time of the new farce "Caught in a Trap," Lester as Marquis, Dawson as De Merville, Hadaway as Gogue-nond, and Rose Telbin as the Countess; also the musical drama, "The Ladder of Love," Helen Matthews as Suzanne. Nov. 15, "Faint Heart Never Won Fair Lady," with Mrs. Sargeant as Charles II., Fanny Wallack as Duchess De Torrenueva, and Mrs. Hields as Donna Leona. "La Jeune Dalmate" was given for the last time

Nov. 16; "Les Deux Roses, or a Neapolitan Festival," had its first representation Nov. 17 by Mons. and Mme. Adele Monplaisir; Nov. 18 Geo. Vandenhoff acted Young Wilding in "The Liar," Miss Gordon as Miss Godfrey, and Mrs. Watts as Kitty; Nov. 20, "Belle's Stratagem," Fleming as Sir Geo. Touchwood, G. Vandenhoff as Doricourt, Henry Wallack, Hardy; Lester, Flutter; Fredericks, Saville; Dawson, Courtall; Mrs. Sargeant, Lady Frances; Fanny Wallack, Letitia Hardy; and Mrs. Winstanley as Mrs. Rackett. This was followed by the "Country Squire, or Two Days at the Hall." The farce "A Trip to Kissengen," was first acted here Nov. 24, for the benefit of Mons. Monplaisir. A benefit for the Fire department fund took place Nov. 26, when Mons. and Mme. Monplaisir made their last appearance. "Pizarro" was played Nov. 27. "The Flowers of the Forest" was presented here for the first time Nov. 29, with this cast:

Hugh Lavrock	Wm. S. Fredericks	Winnifred	Mrs. Chapman
Leybourne	Kingsley	Alfred	Fleming
Beadle	Everard	Linton	Bernard
Gilbert	Chapman	Mayfield	Allen
Lady Agnes	Mrs. Sargeant	Cheap John	Thos. Hadaway
Abigail	Mrs. Watts	Countryman	Thompson

"The Love Chase" was given Dec. 3, and cast thus: Fanny Wallack acted Constance; Rose Telbin, Lydia; Mrs. Winstanley, Widow Green; Henry Wallack, Sir William Fondlove; Fleming, Waller; and Lester, Wildrake.

James Murdoch began an engagement here Dec. 6, acting Claude Melnotte in the "Lady of Lyons;" G. Barrett as Col. Dumas; Fanny Wallack, Pauline; Mrs. Winstanley, Mme. Deschappelles; Mrs. Watts, Widow Melnotte. "Ernestine" was first acted here the same night with this cast:

Viscount	Fredericks	Ernestine	Fanny Wallack
Frederick	Lester	Juliette	Miss Matthews
Charles	Dawson	Marie	Miss Telbin

Dec. 8, Murdoch as Benedick, and Fanny Wallack, Beatrice in "Much Ado About Nothing;" also "My Aunt," Murdoch as Dick Dashall; Dec. 9, "Romeo and Juliet;" Dec. 10, "The Stranger" and "Wild Oats" for Murdoch's benefit and last appearance; Dec. 11, "The Maid of Croissy," Fleming as Sergeant Austerlitz. Mme. Anna Bishop appeared here in Italian and English operas, Dec. 13. Bochsa was musical director. "Lucrezia Borgia," in Italian, was the initial performance, cast thus:

Lucrezia Borgia	Mme. Anna Bishop	Gubetta	Sig. Otto
Apostolo Gazella	Pierson	Genarro	W. H. Reeves
Jepho	Charles	Maffio Orsini	G. A. Macfarren
Vitelozzo	Mme. Boulard		

On Dec. 15 "The Inconstant" and "Ernestine" were given; Dec. 16, 17, "Linda of Chamouni" (in English), Mme. Anna Bishop as Linda, Miss Barton as Magdalene, W. H. Reeves as Vicomte, Vache as Marquis, Brough as Antonio, Everard as Paolo, Benetti as the Steward, and Mme. G. Macfarren as Pierotto; Dec. 18-20, "La Sonnambula," in English, with Sig. Valtellina as Count, Reeves as Elvino, Mme. Anna Bishop as Amina, and Mlle. Mathilde Korsinski as Liza. Barrett acted O'Callaghan in "His Last Legs." Dec. 21, first time in this city, the operatic spectacle "The Maid of Artois," was seen with this cast:

Isoline	Mme. Anna Bishop	Sans Regret	Everard
Jules De Montangon	W. H. Reeves	Ninka	Mrs. Watts
Marquis Vieux	Brough		

Previous to the opera "The Captain of the Watch," with Lester as Viscount de Ligny, was done; Dec. 24, for Mme. Anna Bishop's benefit and last appearance, "Three Weeks after Marriage," selections from "Norma" (in Italian), English ballad by Mme. Macfarren, selection (in English) from "The Love Spell" (*L'Elisir d'Amore*); Cavatina from "Lucrezia Borgia," by Sig. Valtellina; dance by Mlles. Celeste and St. Clair, and a selection from "Tancredi" by Mme. Anna Bishop, formed the bill. Signora Ciocca and Sig. Morra began Dec. 25 in ballet; "George Barnwell" was also presented, with Fleming in the title rôle, Mrs. Hield as Millwood, Mrs. Watts as Lucy, and Mrs. Sargeant as Maria.

Samuel Lover made his first appearance Dec. 28, in the "Emigrant's Dream, or the Land of Promise." The programme stated that Mr. Lover, anxious to pay a just author's tribute of gratitude to America for her munificent contribution to Ireland in her distress, would endeavor to help the holiday festivities by producing a fairy and fantastic dramatic sketch, and the principal character (Phil Purcell, a decayed farmer) was impersonated by himself. This continued until Jan. 6, 1848, when for his benefit, Lover acted Darby Sullivan in "Macarthy Moore, or Nine Points of Law," and also appeared as Phil Purcell. In commemoration of the day on which was fought the Battle of New Orleans, the three-act drama entitled "Eighth of January, or the Battle of New Orleans," was acted, previous to Lover's "Macarthy Moore." Between the pieces Mlle. Celeste danced, "Drake's Address to the American Flag" was recited, T. Hadaway sang "What a Woman is Like," Mlle. St. Clair danced, and Mr. Thompson did a clog hornpipe.

"The White Horse of the Peppers" was first acted here Jan. 12, with Lover, the author, as Gerald Pepper; for his farewell Lover acted the same rôle, Jan. 13, and "Don Cæsar de Bazan" had its first performance here with Lester in the title rôle. Fanny Wal-

lack acted Maritana. "John Bull" was played for the first time here Jan. 14.

Tom Shuffleton	Barrett	Dennis Brulgruddery	Shaw
Job Thornberry	Vache	Dan	T. Hadaway
Simon Rochdale	Everard	Peregrine	Fleming
Frank Rochdale	Dawson	John Bun	Chapman
Lady Caroline	Miss Telbin	Mary Thornberry	Fanny Wallack
Mrs. Brulgruddery	Mrs. Winstanley		

On Jan. 15 "The School for Scandal" was given, with Barrett as Sir Peter Teazle, Vache as Sir Oliver, Fredericks as Joseph, Lester as Charles, Hadaway as Crabtree, G. Chapman as Moses, Rose Telbin as Lady Teazle, and Mrs. Winstanley as Mrs. Candour. Mrs. Farren made her first appearance in this city Jan. 17, as Mrs. Beverly in "The Gamester," Fleming as Beverly; Jan. 18 she acted Pauline to Fleming's Claude Melnotte. Jan. 19, Mrs. Haller in "The Stranger" and Juliana in "The Honeymoon;" Jan. 20, Beatrice in "Much Ado About Nothing." G. H. Barrett took a farewell benefit Jan. 21; "Ernestine" was given, followed by Mme. Augusta in a dance; then the screen scene from "The School for Scandal," Barrett as Sir Peter, Lynne as Joseph, Lester as Charles, and Mrs. Farren as Lady Teazle; next Signora Ciocca in a dance, a musical olio; Helen Matthews, song, "Even as the Sun;" S. Leach, song, "My Boyhood's Home." Mme. Otto, Mr. Arthurson, W. B. Chapman, and T. Hadaway appeared, the two latter sang the comic songs, "The Debating Society" and "The Farm Yard." Mme. Augusta and Mons. Frederick did a comic polka, and the entertainment closed with "The Young Widow," Charles Burke as Splash, Mrs. Knight as Lucy. The prices of admission for this occasion were doubled. Mrs. Farren's farewell occurred Jan. 22, when "The Hunchback" and "The Lady of Lyons," with Mrs. Farren as Julia and Pauline were played, Barrett volunteering as Col. Dumas. Mr. and Mrs. J. W. Wallack, Jr., opened Jan. 24 (their first appearance in New York in three years) in "Macbeth:"

Macbeth	James Wallack, Jr.	Lady Macbeth	Mrs. J. W. Wallack
Duncan	Everard	Gentlewoman	Mrs. Chapman
Malcolm	Dawson	First Witch	Hadaway
Donalbain	Miss Webb	Second Witch	W. Chapman
Macduff	Fleming	Third Witch	Vache
Banquo	Fredericks		

Ethelbert A. Marshall became joint manager on this date. He was also manager of the Walnut Street Theatre, Philadelphia. On Jan. 25 Wallack acted Othello; Lester, Cassio; Fleming, Iago; Mrs. Wallack, Emilia; Fanny Wallack, Desdemona; Jan. 26, "Macbeth," James Stark (his first appearance) as Malcolm; also the new farce "Box and Cox" (first time), Hadaway as Box,

Chapman as Cox; Jan. 27, Wallack as Master Walter, and Mrs. Wallack as Julia in "The Hunchback;" the afterpiece was "Ernestine;" Jan. 28, "The Merchant of Venice;" Jan. 29, "King of the Commons," Wallack as King, James Stark as Adam Weir; Jan. 31, "Richard III.;" Feb. 2, "School for Scandal," Wm. Chapman as Sir Peter Teazle, Mrs. Wallack as Lady Teazle, Mr. Wallack having been taken ill; Feb. 3, Wallack acted Shylock; Stark, Bassanio; Lester, Gratiano; Hadaway, Launcelot Gobbo; Feb. 7, "Werner, or the Inheritance," Fleming as Ulrich; "The Soldier's Daughter" was also acted, with Mrs. J. W. Wallack as Widow Cheerly; Feb. 11, "Bridal," Wallack as Melanthius and Mrs. Wallack as Evadne. For their benefit and farewell, Feb. 12, "Bertram" and "Rent Day" were acted, Wallack as Bertram and Martin Heywood, Mrs. Wallack as Imogene and Rachel Heywood. Mrs. Farren reappeared Feb. 14, as Constance in "The Love Chase," Feb. 15, as Beatrice in "Much Ado About Nothing." George Vandenhoff was the Benedict. "The Irish Valet" was the farce, with D. Anderson as Old Melbourne. J. M. Weston's adaptation of "Lucrezia Borgia" had its first production in this city Feb. 16, with Mrs. Farren in the title rôle; Feb. 17, "The Stranger," Mrs. Farren as Mrs. Haller, G. Vandenhoff as the Stranger; "Lucrezia Borgia;" Feb. 18, "The Wonder," Vandenhoff as Don Felix, Mrs. Farren as Donna Violante; Feb. 19, "Ransom," "Faint Heart Never Won Fair Lady," and "Lucrezia Borgia," were presented for Mrs. Farren's benefit, this lady acting Pauline Le Blanc in the first piece. Duchess De Torrenueva (Mrs. Hield as Donna Leonora), and Lucrezia Borgia. Wm. Rufus Blake was engaged as stage manager Feb. 21, and opened as Jesse Rural in "Old Heads and Young Hearts,"—his first appearance. The play was acted until March 1, when "London Assurance" was given for the first time in this theatre, and with this cast:

Sir Harcourt	Wm. R. Blake	Dazzle	J. Lester
Chas. Courtley . . .	G. Vandenhoff	Mark Meddle	T. Hadaway
Dolly Spanker . . .	J. M. Dawson	Cool	Kingsley
Lady Gay Spanker . .	Fanny Wallack	Solomon	Gallot
Grace Harkaway . . .	Rose Telbin	Pert	Mrs. Watts
Max Harkaway . . .	Thos. Vache		

"The Trumpeter's Daughter," by J. Stirling Coyne, was first acted here March 8, with Lester as Phillipot, G. Chapman as Robin, and Rose Telbin as Madelon. The farce, "Shocking Events," was first given here March 18. Friday and Saturday evenings the theatre was occupied by fancy dress balls. James R. Anderson opened his first engagement here March 20, as Othello, G. Vandenhoff as Iago, Lester as Cassio, Fanny Wallack as Desdemona, Mrs. Hield as Emilia; March 21, "Hamlet," Anderson in title rôle, Mr. Brydges as Claudius, Fleming as Laertes, Lester

as Osric, Fanny Wallack as Ophelia; March 22, "The Lady of Lyons," J. R. Anderson as Claude Melnotte, D. C. Anderson as Mons. Deschappelles, Fanny Wallack as Pauline; "Used Up" was the afterpiece, with Lester as Sir Charles Coldstream; March 23, "King of the Commons," Anderson as King James. "The Double Bedded Room," had its first representation here on this date; March 24, "Macbeth;" March 25, "The Lady of Lyons" and "Taming of the Shrew," J. R. Anderson as Claude Melnotte and Petruccio.

Talfourd's tragedy, called "Glencoe, or the Last of the Macdonalds," was acted for the first time in America, March 27, with this cast:

Halbert Macdonald	J. R. Anderson	John Macdonald	E. Shaw
Henry Macdonald	Fleming	Robert Campbell	Fredericks
Alaster Macdonald	Rose Telbin	Angus	D. C. Anderson

On March 30 "The Elder Brother" was played:

Charles	Anderson	Lady Macdonald	Mrs. Hield
Maclian	Vache	Helen Campbell	Fanny Wallack
Catholic Priest	Hunt		

On March 31 Jas. R. Anderson acted Alfred Evelyn in "Money." April 1 Anderson took his farewell, and acted Charles in "The Elder Brother" and "The Stranger." Mlle. Blangy, Mons. Bouxary, Mons. Wiethoff, and Miss Vallee made their début in the ballet, "The Sylphide." The ballet of "Giselle, or the Willies," had its first production April 6. Also for the first time in America "Mourir Pour la Patrie" was sung. This national air was arranged for full orchestra by Mr. St. Luke, blended with American patriotic airs, and the entire dramatic company appeared on the stage and assisted in the chorus. H. P. Grattan's drama, "The Advocate, or the Lost Cause," had its first performance on any stage April 10, and cast thus:

Antoine du Vernet	W. R. Blake	Legrand	Kingsley
Felix Dubois	John Lester	Louis	Miss Wallis
Mons. Dupres	D. C. Anderson	Mme. La Rose	Fanny Wallack

Mlle. Blangy took a benefit and closed her engagement April 15. "Romance and Reality," by John Brougham, was acted for the first time on any stage April 17, with this cast:

Oliver Manly	Vache	Tom Badger	T. Hadaway
Asper Manly	Blake	Williams	Thompson
Frank Meredith	Fleming	Rosabel	Fanny Wallack
Lavender Kyd	Dawson	Barbary	Mrs. Winstanley
Jack Swift	John Brougham	Blossom	Mrs. Watts

This was John Brougham's first appearance at the Broadway Theatre. The afternoon of April 22 the large damask drop-curtain caught fire from contact with a movable light, and the carpenters

barely saved the house by cutting the hoist rope and letting the curtain drop to the stage. The drum or roller came down also, striking Samuel Pray on the head and killing him instantly. He was the father of Anna (professionally known as Malvina), Maria, and Louisa Pray. Anna was married to Joseph Littell, after whose death she married William J. Florence. Maria married Charles Mestayer, and after his demise she became Mrs. Barney Williams; Louisa is now the widow of George F. Browne. John Collins, the Irish comedian, first appeared at this theatre May 1 opening as Sir Patrick O'Plenipo in "The Irish Ambassador," and in the title rôle of "Teddy the Tiler;" May 2, repeated Paudeen O'Rafferty in "Born to Good Luck," and O'Callaghan in "His Last Legs;" May 3 "The Irish Post," "Teddy the Tiler," and "Married Rake" were done; May 4, "The Irish Attorney," "How to Pay the Rent," Collins as Pierce O'Hara and Morgan Rattler, also the farce, "The King's Gardener;" May 5 Collins appeared as Capt. O'Rourke in "Soldier of Fortune, or the Irish Settler" (by Webster and Boucicault), and Terence O'Grady in "The Irish Post." For his benefit, May 6, "The Irish Ambassador," Geo. Jamison's farce "Wrong Passenger, or the Secrets of the Cotton Market," and "How to Pay the Rent;" May 9 Collins acted McShane in "The Nervous Man," its first performance in this theatre; May 10, "Born to Good Luck." Collins closed his engagement May 13, with "Grandfather Whitehead," Blake in the title rôle, and Collins as Dennis Macarthy and Paudeen O'Rafferty in "Wrong Passenger" and "Born to Good Luck."

John Collins was born 1811, near Dublin, Ireland, and in early life was a cook in his father's hotel. One day some members of an opera troupe performing in Dublin drove out to this hotel for dinner, and while it was being prepared they heard a tenor voice of great sweetness and purity of tone. They immediately sent a request for the singer to come to them. Mr. Collins entered the room, clad in a white cap and apron, and sang to them. After going through a course of musical study, Collins made his début at the Haymarket Theatre, London, as first tenor in English and foreign opera. As Captain McHeath in "The Beggar's Opera" he achieved a wonderful success, and that opera had a very long run. After a few seasons he became tired of the lyric stage, and appeared upon the dramatic, playing eccentric Irish parts. He also acted in many musical dramas. When "Paul Clifford" was first produced at Covent Garden, and had such a long run, John Collins was the original impersonator of the highwayman. He first appeared in America, Aug. 17, 1846, as McShane in "The Nervous Man," at the Park Theatre. In October, 1862, he visited Europe, but returned to America, and opened at Niblo's Garden in April, 1863.

He reappeared in London, Oct. 3, 1864. He went to Australia in 1866, and acted Carrickfergus in "The Duke's Motto." Mr. Collins was for many years a highly popular and attractive star. He died in Philadelphia, August 13, 1874.

Jas. R. Anderson reappeared here May 15, 1848, when was acted, for the first time at this theatre, Gerald Griffin's play, "Gisippus, or the Forgotten Friend." Anderson played Gisippus, George Vandenhoff, Titus Quintus Fulvius, and Fanny Wallack, Sophronia; May 16, "The Elder Brother;" May 17, "The Lady of Lyons;" May 18, "Money;" May 19, "Gisippus;" May 20, for the first time at this theatre, "The Patrician's Daughter" and "Matrimony;" May 23, "Romeo and Juliet," Anderson as Romeo, Fanny Wallack as Juliet; May 31, "The School for Scandal," Anderson as Charles Surface; June 1, "Hamlet," Anderson as the Dane; June 3 Anderson took a benefit and last appearance here, when he acted Reuben Glenroy in "Town and Country" (Blake as Cosey), and Rosalvi in "The Hunter of the Alps." Henry Schriever, violinist, made his American debut at this house June 5. "Town and Country" was acted June 8, with this cast:

Plastic	J. M. Dawson	Glenroy	Fleming
Cosey	W. R. Blake	Reuben Glenroy . .	Geo. Vandenhoff
Trot	Thos. Vache	Hawbuck	Thos. Hadaway
Owen Glenroy	Fredericks	Ross	D. C. Anderson

A benefit was given June 10 to the widow and children of Samuel Pray. The programme consisted of "Town and Country" and "Asmodeus." "The Heir at Law" was first acted here June 14, and thus cast:

Daniel Dowlas	Blake	Caroline	Mrs. Sargeant
Dick Dowlas	Lester	Steadfast	Fredericks
Dr. Pangloss	Vache	Zeikeil Homespun . .	Hadaway
Henry Moreland	McDonald	John	Gallot
Deborah	Mrs. Winstanley	Cicely	Miss Telbin

"My Sister Kate" had its first performance here June 16. Blake took a benefit June 17, when for the first time in this theatre Mrs. Mowatt's "Fashion" was played. Mr. and Mrs. J. W. Wallack, Jr., began a return engagement June 21 in "Othello," Wallack as the Moor, Vandenhoff as Iago; June 22, "Werner;" June 23, "The Bridal;" June 24, "The Merchant of Venice" and "Rent Day;" June 26, "Pizarro;" June 27, "The Bridal" and "Robert Macaire," Lester as Robert Macaire, Hadaway as Jacques Strop; June 28, "Speed the Plough;" June 30 Vache took a benefit, when the bill was "Virginius," John R. Scott (first appearance at this theatre) as Virginius, Hield (first appearance here) as Icilius, Fanny Wallack as Virginia; also "The Comedy

of Errors," Vache and Hadaway as the two Dromios, Kingsley and Shaw acting Antipholus of Ephesus and Syracuse. "The Poor Gentleman" was given July 1, with Blake as Robert Bramble. The season closed July 4, 1848. A summer season was begun July 6, by the Monplaisir ballet troupe, embracing the names of Mons. and Adele Monplaisir, Mons. Bartholomin, Corby, Grossi, Cornet, Anna Bulan, Mme. Bartholomin, Mlle. Blondeau, and Mlle. Waldegrave. "L'Almee, or une Oriental Vision," an Asiatic ballet in two acts, and six tableaux was the initial performance. No performance was given July 15, as the theatre was required for a rehearsal of the ballet "Le Diable a Quatre," first given July 18. "La Fille Mal Gardée" was a new ballet, first produced July 27.

Notwithstanding that the season was a brilliant one, Colonel Mann relinquished the theatre to Mr. Raymond, who held a mortgage on it. The copartnership of Mann & E. A. Marshall was dissolved Oct. 25, 1848, and Marshall became sole manager.

The next season began Aug. 28, 1848, with Edwin Forrest in "Othello," and during this engagement he appeared in "Virginus," "Richelieu," and "Damon and Pythias." John Dyott first appeared here acting Iago.

The first great success of the season was the spectacle "Monte Cristo," acted for the first time in America Dec. 25, 1848. It had a run of fifty nights, with this cast:

Edmond Dantes	J. Lester	Haydee	Fanny Wallack
Mons. Morrell	T. Vache	Albert	Baker
Abbé Faria	John Dyott	Emanuel	Lonsdale
Fernand	W. Fredericks	Danglars	C. Pope
Caderouse	T. Hadaway	Old Dantes	C. Bernard
Henrico	Johnson	Mons. Villefort	Mathews
Mercedes	Mrs. Abbott	Craconte	Isherwood

Edwin Forrest commenced a three weeks' engagement April 23, 1849. The houses were crowded, and the reception on every occasion was an ovation to his genius. This engagement, beginning with that of Macready at Astor Place Opera House, naturally excited the public mind. Discussion and dispute ran high between the friends of the two rival tragedians. May 7 Forrest acted Macbeth, Fanny Wallack, Lady Macbeth. May 10 was the night of the Astor Place Opera House riot. Forrest played Spartacus in "The Gladiator," and Fanny Wallack was the Julia. "Macbeth" was played at the Astor Place Opera House with Macready as Macbeth and C. W. Clarke as Macduff; it was also played the same night at the Old Bowery Theatre with Thomas Hamblin as the Thane and John Ryder as Macduff. The opera of "The Enchantress," with the Pyne and Harrison Opera Company, was first sung in America May 30, 1849, and enjoyed a run of twenty nights. It had this cast:

Don Sylvio	Harrison	Sancho	Allen
Dr. Mathanasius	D. Whiting	Mathias	G. Rea
Ramier	Borvais	Stella	Louisa Pyne
Chief of Senate	Walters	Blue Domino	Mrs. Barnard
Chief of Appious	C. Bernard	Jose	L. J. Vincent

The season of 1849-50 began Sept. 17, 1849. Wm. Rufus Blake was acting manager and the company was: Anderson, John Dyott, Shaw, W. Fredericks, D. Whiting, Chas. Pope, Milot, Stuart, P. C. Byrne, W. B. Chapman, Conrad, Warden, J. Warwick, J. Lester, T. J. Hind, Ghent, Harris, Thompson, Mesdames Hield, Knight, Blake, Loder, Kate Horn, Carman, Thompson, Flynn, Warwick, Lewis, Marshall, and Wrench. James Hudson, the Irish comedian, made his American début on the opening night, in the opera of "The Black Domino," as a tenor. Hudson failed to make the anticipated success as a singer, and turned his attention to Irish parts, in which he had previously appeared at the Haymarket Theatre, London. He made his appearance as Paudeen O'Rafferty in "Born to Good Luck," and shortly after acted Connor the Rash in "The Knight of Arva," and then Phelim O'Flannigan in "O'Flannigan and the Fairies." His rendition of Irish character, particularly of the higher class, was excellent. In June, 1850, he played a farewell engagement here, and sailed for Europe June 10. He made an ample fortune and at last accounts, was comfortably situated in a château one mile from Boulogne-sur-Mer, France.

Charles W. Couldock made his American début Oct. 8, playing the Stranger to Charlotte Cushman's Mrs. Haller. During that engagement he played Jacques, Macbeth, St. Pierre, Master Walter, Othello, Cardinal Wolsey, Duke Aranza, King Lear, and Benedick. The following was the cast of the several plays mentioned:

"OTHELLO"

Othello	Couldock	Emilia	Mrs. Hield
Cassio	Geo. Jordan	Iago	J. Dyott
Roderigo	Shaw	Brabantio	W. Fredericks
Ludovico	P. C. Byrne	Messenger	T. Hind
Duke	C. Pope	Desdemona	Mrs. Knight

"MACBETH"

Macbeth	C. Couldock	Banquo	W. Fredericks
Malcolm	P. C. Byrne	Lady Macbeth	Charlotte Cushman
Rosse	Harris	Fleance	Miss Walters
Macduff	J. Dyott	Officer	Chapman
Seward	C. Pope	Physician	T. Hind
First Witch	Chapman	Hecate	D. Whiting
Second Witch	Blake	Second Apparition	Miss Carman
Gentlewoman	Mrs. Loder		

The Singing Witches were Mesdames Loder, Knight, Wilson, Kate Horn, Olivia, and Hanman.

"KING LEAR"

King Lear	C. W. Couldock	Goneril	Mrs. Hield
Duke of Albany	P. C. Byrne	Regan	Kate Horn
Earl of Kent	W. Fredericks	Gloucester	D. Whiting
Edgar	J. Dyott	Edmund	J. Harris
Physician	C. Pope	Herald	T. J. Hind
Cordelia	Mrs. Knight		

"HENRY VIII"

King Henry	W. R. Blake	Lady Denny	Mrs. Hield
Duke of Buckingham		Agatha	Miss Carman
	Wm. Fredericks	Cardinal	Couldock
Duke of Suffolk	P. C. Byrne	Bishop	C. Pope
Earl of Surrey	Geo. Jordan	Sands	Chapman
Cromwell	J. Dyott	Gardiner	J. Lester
Thomas Lovell	T. J. Hind	Anne Bullen	Kate Horn
Queen Katherine	Charlotte Cushman	Patience	Mrs. Loder

Mr. Couldock was born in London, Eng., April 26, 1815, and his American début was as stated above. After a brief tour as the leading support to Charlotte Cushman, he settled down in Philadelphia, at the Walnut Street Theatre, for four seasons as leading man. While there Mme. Celeste played a star engagement (1852), and during the time did "The Willow Copse," a new drama brought to this country by her. So well pleased was she with Mr. Couldock's performance of Luke Fielding that she presented him with a copy of it, with the right to produce it. For four seasons he travelled as a star with this play. In 1858 he came to this city and joined Laura Keene's company at the Olympic Theatre. For about twenty years, from 1859, he was one of our best stars. When the Madison Square Theatre was dedicated, Feb. 4, 1880, Mr. Couldock played Dunstan Kirke in "Hazel Kirke." He had originated the character when the play was first produced under the title of "An Iron Will," at Low's Opera House, Providence, R. I., Oct. 27, 1879. He continued to act it at the Madison Square Theatre until the play was withdrawn, May 31, 1881, after its four hundred and eighty-sixth consecutive representation.

A complimentary benefit was given Mr. Couldock May 10, 1887 (matinée), at the Star Theatre, formerly Wallack's, this city, in celebration of his fiftieth year upon the stage. Edwin Booth appeared in the third act of "Hamlet," Emma Vaders as Ophelia, Carl Ahrendt as Polonius, John T. Malone as the King, Mrs. Augusta Foster as the Queen, Charles Hanford as Horatio, H. C. Barton as Rosencrantz, and Edwin Boyle as Guildenstern. The screen scene from "School for Scandal" was presented by the following delightful cast: Lady Teazle, Fanny Davenport; Sir Peter Teazle, John Gilbert; Charles Surface, R. B. Mantell, and Joseph Surface, J. H. Barnes. Mr. Couldock then appeared before the

footlights, and read J. T. Trowbridge's "The Vagabonds," and in response to a recall he said, with tears struggling for mastery over his voice:

I have no words adequate to express my feelings. I am utterly unable to tell you how much I am indebted to all, both before and behind the curtain. The latter have kindly said they do not ask my thanks, saying they are amply repaid if I am made happy. They have made me so. I am proud to think that my fifty years of service have been so greatly appreciated by you all. Thanks I have for others who offered to appear here this afternoon, but who were unable to do so because time would not permit. I never kept play-bills in my life, but I shall keep the bill of this afternoon as long as I live as a reminder of a red-letter day of my life. Such a collection of names of great actors was never before seen on such a programme, and I doubt if it ever will be again as long as I live. Again I return thanks for your sympathetic approval.

The quarrel scene from "Julius Cæsar" was then given with Lawrence Barrett as Cassius and John T. Malone as Brutus. This was followed by the third act of "The Rivals," with Mrs. John Drew as Mrs. Malaprop, Joseph Jefferson as Bob Acres, James O'Neill as Sir Lucius O'Trigger, Kyrle Bellew as Captain Absolute, Annie Robe as Lydia Languish, and G. W. Denham as David. Mr. Couldock's Iago and Hamlet were his best performances thirty years ago. His greatest fame, however, was achieved in the rôle of Louis XI., in which his acting has never been surpassed in this country, save by that of Charles Kean. Later, Mr. Couldock struck and adhered to a new line of dramatic work, — that known as the domestic drama. His Luke Fielding, Daddy Hardacre, and Peter Probity in "The Chimney Corner," were most excellent performances. He was genial, hearty, and full of wit, and I doubt if there was in the profession a man who could better tell a good story. Died in this city, Nov. 27, 1898.

Julia Daly made her début in this city during November, 1849, as Donna Elvira in "Don Giovanni," with the Seguin Opera company. She afterwards married Wayne Olwine and went to London. She was next married to Warren Edgerton; retired from the stage, and died at Newfield, N. J., of paralysis, Aug. 21, 1887.

Kate Bateman made her first appearance in this city Dec. 10, 1849, as Richmond in "Richard III." She was then announced as only six years of age. On May 17, 1850, "Victorine" was produced for the first time in this theatre. Alexandre, Chas. Walcot; Michael, Palmer; Victorine, Julia Bennett; Mr. Bonassus, H. B. Phillips; Glaize, Thompson; Macaire, Terry; Elize, Mrs. Walcot; Mrs. Donassus, Mrs. Sylvester; Justine, Miss Duckworth; Bijou, Miss Josephine; Sophie, Miss Osborne. The one-act oddity, by W. K. Northall, entitled "Wilton, Barnum, and Jenny Lind," was given. J. H. Wilton appeared in two characters and sang his buffo scena, "All to Astonish the Browns," the "Echo Song," and "Take this Lute."

McKean Buchanan made his *début* here June 10, as Hamlet, supported by Marie Duret. His readings were in a great measure true, but the public would not accept them. In his death scene he fell face downward, causing much laughter among the audience. So ridiculous was much of his "business" of the scene that Marie Duret refused to support him in a second engagement. Died at Denver, Col., of apoplexy, April 16, 1872.

James E. Murdoch played a successful engagement during the season. "The Inconstant" and "The Dramatist" were given with these casts:

"THE INCONSTANT"

Old Mirabel	D. Whiting	Duretete	Jordan
Young Mirabel	Jas. Murdoch	Dugard	W. Fredericks
Petit	Stuart	First Bravo	C. Pope
Orianna	Mrs. Knight	Second Bravo	Thompson
Bizarre	Kate Horn	Third Bravo	Mathews
Lamace	Mrs. Loder	Fourth Bravo	T. Hind

"THE DRAMATIST"

Lord Scratch	D. Whiting	Neville	Stuart
Florivue	Geo. Jordan	Willoughby	Fredericks
Peter	Mathews	Vapid	J. Murdoch
Lady Waitford	Mrs. Hield	Lady Courtney	Mrs. Olivia
Mariana	Kate Horn		

The season of 1850 began, Aug. 19, with "The School for Scandal," thus cast:

Sir Peter Teazle (first appearance in America)	Wm. Davidge	Lady Sneerwell	Mrs. Hield
Chas. Surface	F. B. Conway	Moses	Henry Scharf
Lady Teazle	Miss Anderton	Sir Oliver Surface	G. H. Barrett
Crabtree	D. Whiting	Snake	Wm. Harris
Sir Benjamin	Mr. Shaw	Trip	T. J. Hind
Careless	Reynolds	Maria	Josie Gougenheim
Rowley	Mr. Mathews	Mrs. Candour	Mrs. Abbott

This was followed with a dance by Mlle. Adeline and a ballet, and concluded with "A Thumping Legacy." Mr. Davidge at once became a favorite. He afterwards acted brief engagements in almost every city of consequence in the States. William Pleater Davidge was born in London, Eng., April 17, 1814, and when a lad was one of the choristers of the great cathedral of St. Paul's. Shortly after his father's death, he went on the stage. In 1844 he went to Brighton, thence to Manchester, Liverpool, Dublin, Edinburgh, Olympic, London, the Theatre Royal, and Drury Lane, the failure of which concern induced him to accept the offer of E. A. Marshall for a two seasons' engagement afterwards extended to five. He died at Cheyenne, Wy., at 12.15 o'clock A.M., Aug. 7, 1888, on the railway train. He was at the time a member of the Madison Square

Theatre company, who were *en route* to San Francisco. The male members of the company had retired only fifteen minutes before. They had sung songs and told stories, and Davidge had more than held his own with the youngest of them. When the train reached Cheyenne he was in his berth, and he was heard to groan as though taken suddenly ill. He sank with terrible rapidity. A physician was sent for, but before he could arrive the actor was dead. His last words, as he threw himself back in a convulsive tremor, were: "God bless us all, boys; I am dying." He then passed away as peacefully as a child falling asleep. His body was embalmed and the funeral took place in Brooklyn, N. Y. His death was due to the failure of the heart's action, caused by weakness in the organ, and overstimulation brought about by the altitude of Cheyenne, which is six thousand feet at this point.

To a fine discrimination of character and a delicacy in producing the various traits of eccentricity, William Davidge added the power of facial expression, which very few use with so much adaptability. His performance of Eccles in "Caste" was ample proof of this. As old Soloman Probity in "The Chimney Corner," his extreme truthfulness to nature obtained the entire approbation of the New York critics. His performance of the old Scotch waiter, Bishopriggs, in "Man and Wife," justly obtained the plaudits of the audiences that crowded Daly's Theatre. The characters most prominently remembered in his repertory are Touchstone, Malvolio, Sir Toby Belch, Autolycus, Launcelot Gobbo, Eccles, Soloman Probity, Bottom in "A Midsummer Night's Dream;" and he was the original personator in New York of Dick Deadeye in "H. M. S. Pinafore." One of the noticeable features of Mr. Davidge's career, one which will be readily remembered, was his dispute, in 1854, with the critics about "A Midsummer Night's Dream," known as the "Bottom Controversy," wherein he referred them to the tenth book of Homer, where Euryculus and his companions go to the island of Circe, and are transformed by the enchantress into swine, having all the destructive customs of those animals, while so transformed. He also directed their attention to Lucius, a story of ancient Greece, wherein is a similar conceit; from one of these he thought it not improbable that Shakespeare might have taken his idea. This set the critics thinking, but they very soon gave up the argument, leaving the actor master of the field. Mr. Davidge wrote a pamphlet, entitled "The Drama Defended," a very clever reply to the onslaughts on the stage by the Rev. Theodore L. Cuyler. He was also the author of a volume called "Footlight Flashes," a very interesting work.

Henry Scharf left the stage in 1852 and became a professor of elocution and anatomical drawing at the University of Virginia, Charlottesville, and remained there employed for twenty-five years,

after which he returned to the stage and played at the National Theatre, Cincinnati, Ohio. About 1882-83 he became a member of a travelling dramatic company for four or five seasons. He came to New York early in June, 1887, and died here. He was sixty-five years old, and an Englishman.

Sarah Anderton's début was made on the opening night of the season of 1850-51. "The Lady of Lyons" was given Aug. 20. "Money" was presented with this fine cast Aug. 24:

Sir John	Wm. Davidge	Graves	H. Scharf
Evelyn	F. Conway	Dudley Smooth	Reynolds
Lord Glossmore	W. S. Fredericks	Sharp	Mathews
Sir Frederick	Shaw	Old Member	T. J. Hind
Stout	D. Whiting	Clara Douglass	Miss Anderton

The afterpiece was "Box and Cox:" Box, T. Hadaway; Cox, Chapman; Mrs. Bouncer, Mrs. Watts. Nov. 18, 1850, G. H. Boker's new play "Betrothal" was acted. Peter Richings and Charles Couldock appeared in their original characters, Salvation and Marsio. Mme. Ponisi acted Constanza.

Harry Perry was a member of the company during the season of 1850-51. On Jan. 29, 1851, Mr. and Mrs. J. W. Wallack, Jr., began a week's engagement. "King of the Commons" was played with this cast:

King James V. of Scotland	J. W. Wallack, Jr.	Madeleine Weir	Mrs. J. W. Wallack
Adam Weir	Jas. Stark	Widow Barton	Mrs. Chapman
Lord Seton	McDougal	Geo. Weir	W. S. Fredericks
Lord Small	T. Hadaway	Malcolm Young	Fleming
Lord Kilmauss	C. Bernard	Mungo Small	J. Lester

Aug. 26 the Ravels appeared here.

Mme. Elizabeth Ponisi, whose maiden name was Hansom, made her American début in Philadelphia, Oct. 7, 1850. She came to this theatre and made her bow Nov. 11, as Lady Teazle in "The School for Scandal." Sir William Don was the Charles Surface, and William Davidge, Sir Peter. Sir William Don's first appearance in America was in November at this house as Cousin Joe. Mme. Ponisi obtained a divorce from Ponisi in 1856, and on Feb. 10, 1859, was married to Samuel Wallis, who died in November, 1884. So successful was Mme. Ponisi that she was at once secured as the leading lady. This actress has played several male characters with success, but never Hamlet, as has been stated. She played Sir Edward Ardent in "The Morning Call," and Faustus to Lizzie Weston's Arline, as well as Romeo and King Charming. Her Mrs. Malaprop in "The Rivals" was probably the best America has seen. In all that goes to produce a picture of stately dignity, womanly feeling, statuesque bearing, and the inner spirit of high comedy, Mme. Ponisi was unrivalled. Edwin Forrest said

that her Lady Macbeth was the best on the stage. Her last appearance was made April 6, 1893, at the Academy of Music, this city. She died in Washington, D. C., Feb. 20, 1899, aged eighty-one years.

F. Bartlett Conway was a good "all 'round" actor. He was considered the best John Mildmay in "Still Waters Run Deep" ever seen on the American stage. He was also excellent as Armand in "Camille." He made his American début Aug. 19, 1850, as Charles Surface in "The School for Scandal." He died Sept. 7, 1874, at his summer residence, Manchester, Mass. Mrs. F. B. Conway was one of the best actresses of her time. She was gifted with an intellect of strong analytic power, sufficient to fit out half a dozen leading ladies. She had a fine, expressive face, a voice full and melodious, a carriage graceful and womanly. Her maiden name was Sarah Crocker, and she was a sister to Mrs. D. P. Bowers. Her first appearance in New York was at the National Theatre. She died in Brooklyn, April 25, 1875.

Julia Bennett Barrow made her American début at this house Feb. 24, 1851. "Belphegor" was first acted in this city March 3, followed March 7 by "All that Glitters is Not Gold," for the first time in this city.

March 19 Edwin Forrest appeared as Hamlet with this cast:

Hamlet	Forrest	Laertes	Grace
Horatio	Lanergan	Polonius	D. Whiting
Osric	Grosvenor	Francisco	L. J. Vincent
First Gravedigger	W. Davidge	Gertrude	Mrs. Abbott
Player Queen	Mrs. Seymour	Ophelia	Mme. Ponisi
Claudius	Leffingwell		

Mr. Forrest played Damon March 31 and April 1.

Eliza Logan, afterwards Mrs. George Wood, made her début in this city May 21, as Pauline, in "The Lady of Lyons." "Gentleman" George Barrett was the stage manager of this house at the time. During this engagement she acted, among other characters, Mrs. Haller in "The Stranger," and Julia in "The Hunchback." Both previously and subsequently to this engagement Miss Logan played star engagements at all the principal theatres in the South and West, where she was popular and successful, and during that period of time was one of the best actresses in legitimate drama upon the American stage. She possessed a pleasing, mobile face, a fine figure, and a singularly sweet voice capable of much modulation. Her last appearance upon the stage in this city was at Wal-lack's Theatre (Broadway and Broome Street), during a summer season, under the management of W. Stuart. She began on July 18, 1857, acting "Evadne," and during that engagement produced an original tragedy from the pen of Yates Levi of Georgia, entitled "Venetia, or the Italian Bride," in which she impersonated the

title rôle. Miss Logan did not achieve the success during that engagement which I think her merits deserved. This naturally embittered her, and, although many tempting offers to act in this city were subsequently made, she invariably declined. In Boston, Mass., where she played one or more engagements annually at the Museum, she was a great favorite. Miss Logan continued her starring career through the West and South until 1859, when she was married to George Wood, at that time the manager of the People's Theatre, St. Louis, Mo., and Wood's Theatre in Cincinnati, O., after which she retired from public life. By her professional labors she acquired a competency. She died in this city Jan. 15, 1872, of congestion of the brain.

Daniel Wilmarth Waller made his American début at this theatre, June 30, as Hamlet. A. J. Neafe had a benefit July 12, when he acted Macbeth to Sarah Anderton's Lady Macbeth. This closed the season. The next season opened Aug. 27 with an excellent stock company. Edwin Forrest was the first star. He began as Damon and closed Sept. 27 as Spartacus in "The Gladiator."

Laura Addison made her American début Sept. 29. Madame Celeste appeared in "The Green Bushes" Oct. 13. During this engagement she also played in "The French Spy," which was cast thus:

Henri St. Alme	Celeste	Osmin	Gourlay
Marie	Sarah Crocker	Mme. Dubourg	Mrs. Henry
Gen. Damermon	T. J. Hind	Col. Bernelle	Gus Fenno
Sergt. Dubourg	F. B. Conway	Tony Bavard	W. Davidge
Achme Bey	C. Pope		

"Metamora" was played Nov. 24 with this cast:

Metamora	Edwin Forrest	Wolf	Reynolds
Kaweshine	T. Hind	Essington	D. Whiting
Nahmeokee	Mme. Ponisi	Mordaunt	C. Pope
Sir Arthur	T. Barry	Capt. Church	Matthews
Walter	F. B. Conway	Oceana	Kate Horn

"The Cataract of the Ganges" was next produced with this notable cast:

Mokarra	F. B. Conway	Mordaunt	C. Pope
Acktar	Matthews	Robinson	W. Davidge
Ivan	Lanergan	Tarmine	Mme. Ponisi
Matali	Mrs. Vernon	Ula	Josie Gougenheim
Princess	Miss Bernard		

"Ingomar" was first acted in this city Dec. 1, with F. B. Conway in the title rôle, and Mme. Ponisi as Parthenia. "Ingomar" was originally a German play, "Der Sohn der Wildniss," written by Franz Joseph Von Muench-Bellinghausen. It was first trans-

lated into English in 1848, by Charles Anthon, of this city, who called it "The Son of the Wilderness." Constantia Clarke of the Olympic Theatre took a benefit here Dec. 6, when the programme consisted of "Ladies, Beware," "Follies of a Night," with Chas. Walcot as Pierre Palliot, it being his first appearance since his return from Europe; the burlesque of "Masaniello," followed by selections from operas by the Washington Brass Band, and concluding with the "Irish Lion," John Brougham playing Tim Moore.

Gustavus Vaughn Brooke first appeared in America at this house Dec. 15, 1851, as Othello. In Europe he was regarded as the equal of, if not superior to, Macready. It was stated at the time he appeared here that it was at the earnest solicitation of Edwin Forrest that he came to this country, in the hope of crushing out the reputation of the English tragedian. He came unheralded. Had this remarkable actor—for Mr. Brooke was, in the opinion of all dispassionate critics, justly entitled to a prominent position upon the tragic stage—appeared ten years earlier, he would have been thoroughly appreciated. As Mr. Brooke's American experience went, Boston appeared to be the only spot where his genius was recognized. In appearance he was tall and well built though slight in figure, of a graceful, dignified carriage and possessed one of the most expressive countenances ever seen—handsome in repose and capable of assuming every variety of expression. His voice was rich and sonorous, being relieved from monotony by a skilful sudden change from high to low notes, which he introduced effectively. Othello was one of his best impersonations. He preserved all the chivalry of the character intact, and was never less than the Othello of Shakespeare. Among our good old traditions there is one which I was glad to see Mr. Brooke never lost sight of, and that was the rhythmical harmony of Shakespeare's verse, degraded, as it has too often been, by harsh and capricious innovation. Mr. Brooke took his farewell of the London, Eng., stage, and sailed for Australia Jan. 11, 1866. He set sail on the Steamer "London" for a second visit to the Australian Colonies, under a two years' contract. The ship was lost at sea, and Mr. Brooke perished, with nearly all on board. It was stated by the rescued survivors that Mr. Brooke exerted his strength to the utmost in keeping the ship afloat. Attired only in a red Crimean shirt and trousers, bareheaded and barefooted, he exerted himself incessantly. He went backwards and forwards at the pumps until working at them was found to be useless; and when last seen, about four hours before the steamer went down, he was leaning with grave composure upon one of the half doors of the companion. His chin was resting upon both hands, and his arms were on top of the door, which he gently swayed to and fro whilst he calmly

watched the scene. To the steward, who made himself known, Mr. Brooke said: "If you succeed in saving yourself, give my farewell to the people at Melbourne." These were his last words. He was married Feb. 23, 1863, in Liverpool, Eng., to Avonia Jones, daughter of George Jones, known to fame as the "Count Joannes."

Dec. 29 Lola Montez made her American début as Betty in "The Tyrolean." Tickets were sold at auction; the prices realized were not extravagant, but sufficient to show the anxiety on the part of the public to see this wonderful woman. Everybody had heard of her exploits, and night after night she packed the Old Broadway Theatre. Among her repertory was a play called "Lola Montez in Bavaria," written by Charles T. P. Ware, a litterateur of the day. Lola was beautiful and could sing fairly, but her "Spider Dance" was her fortune. Its effect upon an audience was wonderful, and she was forced to repeat it so many times of an evening that, from utter exhaustion, she would absolutely refuse to come again upon the stage unless the applause was discontinued. She was an Irishwoman, and the city of Limerick was her birthplace. Her mother was a Creole, of Spanish blood, and her father was an Irish army officer. The two were married when she was only fifteen and he twenty years old, and Lola, their only child, was born about two years later. She was christened Marie Dolores Eliza Rosanna Gilbert, and Lola was merely a diminutive of Dolores. She went on the stage as a dancer in Paris, at the Porte St. Martin Theatre. Louis I., King of Bavaria, fell in love with her at once, and she became the real sovereign of Bavaria. Abel, the devout Roman Catholic statesman, was then prime minister of Bavaria, and he bitterly opposed Lola and her influence over the king; but in vain. She had him removed from office, and for a time she made and unmade cabinets at will. Munich, and, indeed, all Bavaria, became divided into two factions, termed Lolaists and anti-Lolaists. For a time Lola held her ground. She had herself created Countess of Lansfeld, and then retired to a villa on Lake Constance, Switzerland. Lola next returned to England, more famous and more admired than ever. She was married to a Mr. Heald, a rich young gentleman of good family.

Lola Montez, in 1851, came to America, and in California married a Mr. Hull, from whom she was afterward divorced. Then she went to Australia and lectured, giving all her receipts to the sufferers in the English army in the Crimean war. She continued lecturing until about July, 1860. Previous to that she had expressed great dread that she would die in an almshouse. To guard against this she promised a lady in this city to send to her every day her salary. On her last tour she received \$25 for each lecture delivered, and had all expenses paid. She kept her promise, and

when she returned the lady had \$1500 in the bank for her. After her retirement she went to live at Astoria. Two years later she came to New York to live with the family of an old friend, Isaac Buchanan, a florist. On the night of July 17 she left his house to return to her own in Waverley Place. That night she was seized with an epileptic fit. From this she never fully recovered. On the night she was taken sick she made her will and all arrangements for her funeral. She was taken to Astoria, L. I. She recovered a little, but was never well again. After a time she returned from Astoria and went to live on Seventeenth Street, below Eighth Avenue, New York. Here she spent her last days and died. Lola Montez, or Eliza Gilbert, as she wished to be called, died in her own home, Jan. 17, 1861, aged forty-two years. Her funeral took place from Mr. Buchanan's house. During her illness, when well enough, she used to drive to the Magdalen Home on Eighty-eighth Street, and read to the girls. She used to say that she wanted to do all she could to reform them. In her will, after stating what should be spent for her funeral, she directed that all the residue of her estate should be given to the Home, which was done. It amounted to only \$300. Jan. 19, all that was mortal of her was quietly deposited in Greenwood cemetery. She was buried in a quiet, unfrequented spot, on Summit Ridge, near a path leading to a small pond. That she possessed a noble, generous heart, filled with kindness and sympathy, all must admit. Her purse was ever open to the call of charity. Her carriage was often stopped, that she might descend to relieve the unfortunate cripple, and the mendicant was never turned from her door. She was a woman of genius, highly accomplished, and of more than usual attainments, and possessed of great eloquence. She had a petite, well rounded figure, a wealth of black hair, and wondrous gray eyes.

The Broadway Theatre was closed night of Jan. 17, 1852, for the rehearsal of "Paul Clifford," with John Collins in the title rôle. It had its first representation Jan. 19. Edwin Forrest began a season Feb. 9, as Damon. The engagement lasted sixty-nine nights. On his entrance, the first evening, bouquets were showered upon the stage. Small American flags were also thrown, which, together with the flowers, made the scene appear as a garden. A large flag was also displayed in the parquet with the motto: "This Is Our Verdict." Forrest was called before the curtain and made a brief speech. He made no allusion to the past, and concluded with these words: "I thought my path was covered with thorns, but I find you have strewed it with roses." This was one of the longest and most memorable engagements of Forrest. The house was crowded nightly to the utmost of its capacity. On the fiftieth performance the theatre was illuminated in front, and

the street was crowded with admiring thousands who could not gain admittance. Forrest played Claude Melnotte to Mme. Ponisi's Pauline, Feb. 27. He acted Macbeth March 1, with Mrs. Abbott as Lady Macbeth; March 19 "Virginius" was given with this cast:

Virginius	Edwin Forrest	Virginia	Miss Crocker
Icilius	F. B. Conway	Dentatus	Thos. Barry
Numitorius	T. J. Hind	Appius Claudius	A. Fenno
Sirius	Chas. Pope	Servia	Mrs. Abbott

He closed this brilliant engagement May 1.

Edwin Forrest first appeared on the London stage Oct. 16, 1836, at the Drury Lane. On his entrée, the whole house arose and gave him "three times three." He was married to Catherine Sinclair during this visit. He returned to America in August, 1837. Forrest's second appearance in London was on Feb. 17, 1845, at the Princess' Theatre. Through the influence of Macready, who was jealous of Forrest, men visited the theatre and hissed him lustily. He was also assailed by the Press, and Bulwer refused to allow him to play "The Lady of Lyons" and "Richelieu," as Macready had been successful in those plays. He returned to America and opened at this theatre Aug. 31, 1847, in "King Lear." A severe hoarseness compelled him to withdraw for several nights. He reappeared Oct. 27 in "Metamora," and on Oct. 28 in "The Gladiator," which terminated his engagement. On April 23, 1849, he opened a three weeks' engagement, and it was during that time that the Astor Place Opera House riot took place. Forrest separated from his wife May 1, 1849. The divorce case ended in January, 1852. His last appearance before the public was as a reader, in Boston, Mass., Saturday, Nov. 30, 1872. He died in Philadelphia, Dec. 12, of that year, and was buried Dec. 16, in St. Paul's Church graveyard.

Forrest had the reputation of being very severe with the players who supported him, but he was not so except to those who would not attend to their business; and to any one who showed a disposition to do what was right, he always had a cheering word of encouragement. He was peculiar in many things; he was never seen to enter a bar-room, never known to drink to excess, and was never late at rehearsal but once. In personal appearance Edwin Forrest was tall, dignified, grave, majestic, courteous in speech, affable in manner; in thought, feeling, and action he was a gentleman. He was probably the best scholar on the American stage. His vast erudition was acquired during his long retirement, some time after his domestic troubles. There is little worth reading in English literature that he did not study. A will of iron, a mind susceptible to impression as new-fallen snow, and a memory reten-

tive as marble, applied in solitude solely to study, could not fail to make a scholar. As a Shakespearian analyst he had no living rival. He was master of three or four languages. His voice was of a twofold kind — deep, rich, and powerful, coming naturally from the chest — high and thin from the throat. Coleridge said to see him act was “like reading Shakespeare by lightning.” A nobler-minded man than Edwin Forrest, to those who knew the true bent of his better nature, is seldom to be found. And yet few men have been so misunderstood or misjudged. This was because he had so few tried friends. By friends I do not mean parasites. Vanity is a passion regarded as one of the weaknesses of humanity, and yet it is a strength to aspiring minds, serving as a spur to their ambition.

Edwin Forrest was generally regarded as a man who loved money, and it was thought a waste of time to appeal to his benevolence in aid of any charity, however worthy the object. How little the detractors, or even his personal friends, knew of the true inwardness of this man. They did not dream that that robust body contained a kindly heart, that was teaching the brain how to devise the best means for perpetuating the memory of the great dramatic genius to which that brain had given birth. The result of that teaching is the beautiful “Forrest Home,” appropriately reared near the city of Philadelphia. Edwin Forrest was a dutiful son, an affectionate brother, a loving and confiding husband, a firm and loyal friend, a resolute foe, and a charitable man. Nevertheless, he was personally unpopular. If you ask why, I would say because he possessed independence of character, despised shams, scorned flatteries, and hated his enemies. On one occasion when the elder Booth was playing an engagement in this city, his eldest daughter died. The news reached him on a certain day, on the evening of which he was “up” for Richard. He was wondering how he could avoid the night’s performance, when he accidentally met Mr. Forrest. On being told of his affliction, Forrest immediately offered to act Richard for him, although he had not played it for some years. This little act of unsolicited kindness speaks volumes for the warm heart of the actor.

Edwin Forrest’s home was on Broad Street, Philadelphia. There was an air truly baronial about its lofty halls and spacious staircases, and a fine suit of polished steel armor which adorned the lower hall materially assisted the illusion. The absence of gaudy decorations, and the solidity and elegant simplicity of the entire establishment were evidences, not only of the taste, but of the straightforward manliness of its master. His library was a spacious saloon, extending the whole length of the house, and contained some fifteen thousand volumes. No actor probably received more adulation, on the one hand, or more abuse, on the

other, than Edwin Forrest. No hero of the sock and buskin enjoyed a more uninterrupted series of triumphs than he. For nearly forty years he was a demi-god with the play-going public, and, with but a limited repertory, he preserved a hold upon their affections equal to that which has been enjoyed by the most brilliant lights in the histrionic world.

Charlotte Cushman began an engagement here May 3, 1852, as Rosalind in "As You Like It;" May 4, 6, 11-15 as Meg Merrilies, with Gus Fenno as Col. Mannering, William Davidge as Dominie Sampson, and Julia Gould as Lucy Bertram; May 5 she acted Katherine in "Henry VIII.;" May 7, Mrs. Haller in "The Stranger;" May 8-12, she played La Tisbe in "The Actress of Padua;" May 10, "Romeo and Juliet," with this cast:

Romeo	Charlotte Cushman	Mercutio	J. Dyott
Paris	Hill	Friar John	Matthews
Montague	T. J. Hind	Peter	Scharf
Capulet	D. Whiting	Page	Miss Lewis
Friar Laurence	Wm. Fredericks	Lady Montague	Miss Carmin
Balthazar	Byrne	Lady Capulet	Mrs. Knight
Nurse	Mrs. Field	Juliet	Miss Anderton

On May 13 she appeared as Lady Gay Spanker in "London Assurance," with John Brougham as Dazzle; May 14 she acted Agnes in "The Banker's Wife," with C. W. Couldock as Charles De Brement; also Juliana in "The Honeymoon," to the Duke Aranza of Couldock.

On May 17 Miss Conway appeared in the comic drama "The Poor Relation," acted for the first time in America. Charles Hale played Sam Warren; May 18 Lola Montez reappeared in the ballet divertissement, "Un Jour de Carnaval à Séville," assisted by the old-time ballet-master, George W. Smith. "The Poor Relation" was acted the same night, with Mrs. F. B. Conway, formerly Miss Crocker, as Julia. It was the custom for all theatres to have a ballet-master, whose duty it was to go to the theatre every morning from nine to ten o'clock, and teach young actors and actresses to dance. Three days each week were given to the ladies, and three to the gentlemen of the company. These latter he also had to teach fencing, and to instruct both ladies and gentlemen in grace of motion and walking the stage. In the evening he danced between the plays, either alone or with a lady of the company.

Mrs. John Sefton took a benefit May 21. "The Golden Farmer," — with John Sefton as Jemmy Twitcher, Conway as the Golden Farmer, W. Davidge as Homer, — "Ladies, Beware!" and "Valet de Sham" formed the bill. On May 25 Lola Montez reappeared in "Lola Montez in Bavaria," Thomas Barry as King Louis, and Conway as D'Abel; May 31 Lola acted Madelaine in "St. Mary's Eve;" June 3 "The Willow Copse" was played, with Celeste as

Rose Fielding, Conway as Luke Fielding. Celeste returned to Europe June 19. June 7 the opera "La Bayadere" was given, with Mrs. Seguin as Ninka, T. Bishop as the Unknown; June 14 "Masaniello" was sung; June 24, Mr. and Mrs. Barney Williams appeared in "Born to Good Luck," "In and Out of Place," and "The Limerick Boy." Forrest returned here June 7, when "Jack Cade" was played with this cast:

Jack Cade	Edwin Forrest	Kate	Miss Carman
Duke of Suffolk	Lyster	Say	C. Pope
Lord Clifford	Aug. Fenno	Duke of Buckingham	T. J. Hind
Mowbray	Reynolds	Wat Worthy	D. Whiting
Sutton	Henry Rogers	Friar Lacy	T. Barry
Courtney	Gourlay	Widow Cade	Mrs. Henry
Marianne	Mme. Ponisi	Child of Aylmere	Miss Wallis

An olio followed. Augustus Braham sang "My Pretty Jane," accompanied by Dr. Cunningham; Mrs. Seguin sang "I dreamt that I Dwelt in Marble Halls;" Braham sang "Never Despair," and the farce of "The Irish Lion" was given, introducing Mr. and Mrs. Barney Williams. William Sheridan Fredericks made his last appearance in this city June 24, 1851, at Castle Garden, on the occasion of the benefit to Thomas Hamblin. After being connected with the Philadelphia theatres for several years, he died in that city Feb. 13, 1878.

The season closed Aug. 21, with a benefit to Harry Eyttinge. The "Hunchback," third act of "Othello," and feats in magic composed the entertainment. The season of 1852-53 commenced Aug. 30, with "The Hunchback," with Julia Dean as Julia and F. B. Conway as Master Walter. "The Wife" followed Aug. 31. Sept. 20 Edwin Forrest began an engagement, which terminated Oct. 23, during which he played in "Richelieu," "Damon and Pythias," "Pizarro," "Othello," "King Lear," "Virginius," "The Broker of Bogota," "Jack Cade," "Hamlet," "Brutus," "The Gladiator," "Metamora," and "The Lady of Lyons." Annie Lonsdale appeared as Nan in "The Good for Nothing," Oct. 2. The comedy "Sink or Swim" was acted, for the first time in America, Nov. 5, with Wm. Davidge as Debit.

Laura Addison, whose real name was Laura Wilmshurst, died Sept. 1, 1852. She had been travelling in the West, and on reaching Niagara Falls, N. Y., was taken suddenly ill. She died on board the steamer "Oregon" while on her way to this city from Albany. The Williamses returned here Nov. 1. "Ingomar" was given, with Thomas Barry as Polydor, Mrs. Henry as Actia, Conway as Ingomar, Julia Dean as Parthenia, and Chas. Pope as Alastor; Nov. 2 Julia Dean began an engagement, acting in "The Hunchback," "Love," "The Lady of Lyons," "The Stranger," "The Duke's Wager," and "Fazio." The Bateman Children ap-

peared here Nov. 15 in "Her Royal Highness" and "The Young Couple." Nov. 29 Anna Cora Mowatt was seen as Parthenia, to Conway's Ingomar. She afterwards appeared in "As You Like It," "The Stranger," "Ion," "Armand," "Anne Blake," and Martha Gibbs in "All that Glitters is not Gold." On Dec. 13, the fairy spectacle and romantic opera entitled "The Peri," by James G. Maeder, was presented, with Caroline Richings, her first appearance in New York, as Fluvia, Peter Richings as Miguel, T. Bishop as De Leon, and Mme. Ponisi as Namokee.

Caroline Richings Bernard died at Richmond, Va., Jan. 14, 1882, of small-pox. On Christmas Day she led the choir of the First Baptist Church, in that city, and that was her last appearance in public professionally. Her right name was Mary Caroline Reynoldson. She was the adopted daughter of Peter Richings. Her first appearance in public was as a pianist in Philadelphia, Nov. 20, 1847, and her début on the lyric stage was made Feb. 9, 1852, with the Seguin Opera Company, as Marie in "The Daughter of the Regiment." The Richings English Opera Company was organized Sept. 17, 1866. Miss Richings was married to Pierre Bernard Dec. 25, 1867. It is a very curious circumstance that till the death of Mr. Richings, the career of this artist was uniformly successful, and after that event she fared sadly in all her undertakings. Caroline Richings was a thoroughly schooled and most conscientious singer, but she was rather mechanical and unsympathetic. She was one of the most estimable women who ever adorned the native stage. A singular and touching incident of her burial was that, early on the day of the funeral, a mocking-bird escaped from its cage in the upper part of the city, and, though diligent search was made, its owner could not find it. That evening, as the last clods of earth were being thrown on the grave of the singer, a succession of trills and clear warbling poured forth from the throat of a mocking-bird perched in a tree near by, and continued until the minister had pronounced the benediction. It was recognized as the missing bird, and at sundown it returned home, and went back into its cage, which had been left open in the window.

Peter Richings real name was Puget. He died Jan. 18, 1871, aged seventy-four years. He made his first appearance on the stage Sept. 25, 1821, at the Park Theatre, this city, as Henry Bertram in "Guy Mannering," and he remained at this theatre for thirteen years. His versatility was really extraordinary. In personal appearance he was manly and imposing. In private life he was a finished gentleman and blameless in all his social relations. He took his farewell of the stage at the Richmond, Va., Theatre, with the Richings Opera Troupe, in 1868, when he made a very lengthy speech, of which the following is a portion :

LADIES AND GENTLEMEN—I now come before you for the last time, to bid a final adieu to my professional labors upon these boards. Age in the first place, the wishes of my family in the second, and sacred duties in the last, render the measure imperative.

There are two important events in a man's existence: the first when he springs from boyhood into either commercial or public life, and the other when he sinks from manhood into the sere and yellow leaf to gradually decay until he is summoned by his Divine Master to shuffle off this mortal coil. I have passed from the first to the second stage, the turning-point of man's life, having reached the age of seventy years, and forty-five of service before the American public. That is a period when every actor ought to devote his time and thoughts to more sacred duties than strutting and fretting his hour upon the stage. If you can bear with me, I will, with your permission, give a brief recital of my career. It has not been a chequered one. I can look back upon the retrospect with much pride and pleasure.

He died in Media, Pa., Jan. 18, 1871.

On Dec. 27 Mme. Marietta Alboni made her first appearance in America in Rossini's opera, "La Cenerentola," with this cast:

Don Ramire	Sig. Sangiovanni	Dandini	Sig. Coletti
Don Magnifico	Sig. Revere	Clorindi	Signora Avogadro
Alidora (first ap. in America)	Sig. Barilli	Tisbe	Signora Albertazzi
Cenerentola	Marietta Alboni		

Sig. Arditi was the conductor, Mr. Roberts, leader. The opera was followed by the ballet divertissement "Rosita." Jan. 1, 1853, was given the "ballet fantastique," called "A Fairy Midsummer Night's Dream," by Mons. Corby and Mlle. Bulan. Jan. 4 Alboni appeared in "La Figlia del Regimento":

Maria	Mme. Alboni	La Manchisa	Sig. Avagadro
Tonio	Sig. Sangiovanni	Sulpizio	Sig. Revere
Orsensio	Rohr	Corporal	Sig. Crens

On Jan. 10 "La Sonnambula," was sung, with Alboni as Amina, Mme. Seidenburg (first appearance) as Lisa, Sig. Pellequini (first appearance in America) as Elvino, Sig. Banti as Rodolfo, and Sig. Rohr as Alessio. "La Barbiere de Seviglia," Jan. 17:

Rosina	Mme. Alboni	Dr. Bartolo	Sig. Revere
Almiviva	Sig. Sangiovanni	Basilio	Sig. Barilli
Figaro	Sig. Coletti	Fiorello	Sig. Ximenes
Berta	Sig. Avagadro		

On Jan. 24, "La Sonnambula":

Rodolfo	Sig. Barilli	Teresa	Sig. Avagadro
Amina	Mme. Alboni	Elvino	Sig. Vietti
Lisa	Mme. Seidenburg	Alessio	Sig. Rohr

For Alboni's benefit Jan. 25, "La Cenerentola" was repeated.

This terminated Alboni's engagement. She returned to Europe in six months. She was considered the greatest contralto of the world. At last accounts, she was living in Paris.

A company of magicians and actors, consisting of fifteen artists from China, gave the first Chinese performance ever presented in this city. Edwin Forrest began an engagement Feb. 21, 1853, in "Damon and Pythias." He also played in "Richelieu," "Othello," "Pizarro," "Jack Cade." On Jan. 28, for the first time here, was acted "The White Slaves of England." After a brief rest Mr. Forrest reappeared March 7, acting in "Jack Cade," "King Lear," "Hamlet," "Richelieu," "Pizarro," "Virginius," "The Gladiator," "Othello," "The Broker of Bogota," "Metamora," "The Lady of Lyons," "Damon and Pythias," "Brutus," "William Tell," "Venice Preserved," and "Bertram;" May 2 "Macbeth" was acted, and ran for twenty nights with this cast:

Macbeth	Forrest	Malcolm	A. H. Davenport
Macduff	F. B. Conway	Banquo	Chas. Pope
Duncan	Duff	Hecate	J. Grosvenor
Lady Macbeth	Mme. Ponisi		
Witches		W. Davidge, D. Whiting, and T. Barry	

Edwin Forrest closed his brilliant engagement May 27. "The Hunchback" was given May 28, with F. B. Conway as Master Walter, and Kate Saxon as Helen. W. Davidge took a benefit May 31, when "Rob Roy" was acted, with Prof. Anderson as the Macgregor. Julia Dean appeared June 1 as Julia in "The Hunchback," and afterwards in "Fazio," "The Stranger," "Love's Sacrifice," "Love," "The Wife," and "Ingomar." July 11 Mr. and Mrs. Barney Williams returned with "In and Out of Place" and "The Happy Man." John R. Scott appeared here July 20 as Damon, to W. R. Goodall's Pythias.

The next season began Aug. 15, 1853, with Joshua S. Silsbee as Jonathan Ploughboy in "The Forest Rose," and Nathan Tucker in "A Wife for a Day." He had just returned from a professional tour in Europe, and brought with him the manuscript of "Our American Cousin," written expressly for him by Tom Taylor. In 1853 the following was the company: Messrs. Thomas Barry, F. B. Conway, Whiting, Walters, Grosvenor, Matthews, Wright, Cutler, Davidge, Davenport, Lanergan, Sanford, Vincent, Barnard, Henry, Duff, and McDouall; Mesdames Vernon, Barnard, Fisk, Henry, and Abbott; Misses A. Gougenheim, Pentland, Josey Gougenheim, and Price. Aug. 21 Mr. and Mrs. Barney Williams returned for a two weeks' stay, and were followed by Julia Dean, Sept. 5, as Julia in "The Hunchback," with Davenport as Sir Thomas Clifford, F. B. Conway as Master Walter, and Mrs. Abbott as Helen. Miss Dean also played in "The Jealous Wife," "Fazio," "The Lady of Lyons," "Love," "The Hunchback," and "Evadne." "The Belle of the Faubourg, or the Foundling of Paris," was presented Sept. 17, with this cast:

Madelaine	Julia Dean	Charlotte	Miss Barnard
Adelaide	Miss A. Gougenheim	Bertrand	C. Pope
Catherine	Mrs. Henry	Remey	Davenport
Marguerite	Mrs. Fiske		

This was followed by "The Love Chase," compressed into three acts, with this cast:

Sir William Fondlove	D. Whiting	Constance	Julia Dean
Master Walter	C. Pope	Servant	L. J. Vincent
Master Wildrake	F. B. Conway	Amelia	Miss Duckworth
Master Trueworth	Duff	Alice	Mrs. Henry
Widow Green	Mrs. Vernon	Phœbe	Miss Pentland

This was her closing performance. Edwin Forrest returned Sept. 19, as Damon, to Conway's Pythias; and also played in "Richelieu," "Hamlet," "Pizarro," "Macbeth," "Othello," "The Lady of Lyons," "Jack Cade," and on Oct. 7 in "The Gladiator," cast thus:

Spartacus	E. Forrest	Phasarius	F. B. Conway
Crassus	A. Fenno	Jovius	T. J. Hind
Scrophia	Hawkins	Lucius	C. Pope
Bracchius	D. Whiting	Senona	Mme. Ponisi
Julia	Miss Crocker		

On Oct. 3, he acted in "Metamora," and his engagement closed with "King Lear." The Williamses returned Oct. 10. James R. Anderson visited this country for the third time, and opened here Oct. 24 as Hamlet. He continued for four weeks, and acted in the following plays: "The Lady of Lyons," "Ingomar," "Othello," "Richard III.," "The Elder Brother," with Fanny Morant as Angelina, "Civilization," "Hamlet," "Richard III.," "Antony and Cleopatra," and "King Lear." Julia Dean came again Nov. 21, appearing in "Fazio," "The Hunchback," "Evadne," "The Lady of Lyons," and "The Love Chase." Jean Margaret Davenport made her début at this house Nov. 28 in "Love," "The Hunchback," "The Maid of Mariendorpt," "The Wife," "Ingomar," "Adrienne," "Love," "The Lady of Lyons," and "Camille," for the first time in New York, with this cast: Armand, F. B. Conway; Gustave, Sanford; Helen, Gougenheim; Camille, Jean Davenport. John Collins reappeared Dec. 12, in "The Irish Guardian, or Dublin Days in 1765," also in "The Happy Man." Milnes Levick appeared here as Alfred Highflyer in "A Roland for an Oliver." He was afterward engaged for Barnum's Museum, making his début as George Harris in "Uncle Tom's Cabin," where he continued to act for the four succeeding years, and during that time wrote two plays — "The Limekiln Man" and "Sybil's Cave" — which were both played here, achieving success. He was next engaged by Laura Keane, and after Sothorn, who had made his first success as Lord Dundreary, left that theatre, Mr. Levick appeared in that character.

He afterwards travelled with Miss Keene for two years, filling the positions of leading man and stage manager. He was then re-engaged at Barnum's Museum and afterwards went to Chicago, Ill., for a season; Mr. Barnum again sent for him, and engaged him as stage manager and leading man. During that season he wrote and produced another play entitled "Pale Janet." The burning of the Museum threw him out of employment, and he retired to his farm at Wilton, in Westchester County, N. Y., where he remained two years. He was especially engaged to support Chas. Fechter at Niblo's Garden, during his first engagement in America, and was seen as the King in "Hamlet." He died at Wilton, Dec. 1, 1896.

"The Cataract of the Ganges" was presented Dec. 26, introducing Sands & Co.'s stud of horses. The cast was this:

Mokarra	F. B. Conway	Jack Robinson	W. Davidge
Mordaunt	C. Pope	Zamine	Mme. Ponisi
Ivan	M. Lanergan	Ubra	Josey Gougenheim
Natali	Mrs. Vernon		

The driving on the stage of six horses, three abreast, drawing a triumphal car, was a novelty.

The most magnificent production of "A Midsummer Night's Dream" that had yet been seen in this city took place here Feb. 6, 1854. The whole of Mendelssohn's music was given with it. The most interesting fact, perhaps, in connection with this event was the almost simultaneous production of the same work at Burton's Theatre, beginning on Feb. 3. At the Broadway, the cast was:

Thesius	F. B. Conway	Snout	Henry
Lysander	Lanergan	Starveling	Cutter
Demetrius	Grosvenor	Hippolita	Mrs. Warren
Egeus	Matthews	Hermia	Mrs. Nagle
Bottom	Davidge	Helena	A. Gougenheim
Quince	Howard	First Fairy	Miss Fish
Puck	Viola Crocker	Second Fairy	Miss Duckworth
Oberon	Mme. Ponisi	Peachblossom	Miss Henry
Titania	Mrs. Abbott	Cobweb	Miss E. Wallis
Philostrate	Walters	Moth	Master Wallis
Snug	Fiske	Mustard Seed	Miss S. Henry
Flute	D. Whiting		

Singing Fairies, Mesdames Julia Gould, Ritzer, Wiedenholdt, Perry, Hunt, Behn, Hutchings, Liverati, and Adoni.

Principal Dancing Fairies, Mlle. Leeder, Adelaide Price, and Miss Josephine, with a grand ballet.

The play at Burton's ran until March 6, and at the Broadway until March 11. In effectiveness of stage setting, and in the costuming, the comedy had an infinitely more brilliant showing here than at Burton's; in the acting, there was little left for critical cavil in the performance at either house.

Edwin Forrest returned March 13, 1854, and continued until April 10, playing in "Hamlet," "Richelieu," "Brutus, or The Fall of Tarquin," "Pizarro," and "King Lear," with this cast:

King Lear	E. Forrest	Regan	Miss Crocker
Albany	C. Pope	Gloster	D. Whiting
Earl of Kent	T. Barry	Edmund	A. Fenno
Edgar	F. B. Conway	Old Man	Matthews
Cordelia	Mme. Ponisi	Third Knight	G. H. Barrett
Goneril	Mrs. Abbott	Herald	Burgess

Mr. Forrest also acted in "Damon and Pythias," "Othello," "The Lady of Lyons," "Jack Cade," "The Gladiator," "Metamora," and "The Merchant of Venice." Julia Dean came again April 1, in "The Lady of Lyons," followed by "Evadne," "The Wife," "Love," "Romeo and Juliet," "Ingomar," "The Jealous Wife," "Fazio," and "The Love Chase." On April 24 the tragedy of "Leonor De Guzman" was seen, and April 27, "Isabel, or the Fatal Mask." May 1 came Mr. and Mrs. Barney Williams, who were succeeded by James R. Anderson May 15 as "Richard III.," who also played in "Civilization," "King Lear," "King of the Commons," "The Lady of Lyons," "Macbeth," "Gissippus," "Hamlet," "The Elder Brother," and "The Robbers."

"King Lear" was cast as follows during Mr. Anderson's engagement, and played from the original text:

Lear	Anderson	King of France	Lyster
Burgundy	Walters	Cornwall	Lanergan
Albany	Sanford	Kent	D. Whiting
Gloucester	Howard	Edgar	F. B. Conway
Burnand	C. Pope	Curan	L. J. Vincent
Steward	Grosvenor	Old Man	Matthews
Physician	Henry	First Knight	McDouall
A Herald	Wright	Second Knight	Cutter
Fool	Fanny Morant	Third Knight	C. Barnard
Goneril	Mrs. Abbott	Regan	Mrs. Warren
Cordelia	Mme. Ponisi		

"Faustus" was produced May 29 with this cast:

Faustus	C. Pope	Janet	Miss Williams
Count de Casanova	D. Whiting	Mephistophiles	F. B. Conway
Montolio	Lanergan	Wagner	W. Davidge
Crognoso	Matthews	Paole	L. J. Vincent
Adine	Mme. Ponisi	Lucetta	Josey Gougenheim
Rosolio	Miss. A. Gougenheim	Manette	Miss Richardson

The carnival scene was a magnificent picture. There were one hundred persons in grotesque costume, and a ballet introducing Mlle. Leeder, Ben Yates, and Adelaide Price as the principals. "Antony and Cleopatra" was acted the same night. The season closed June 17, but was resumed June 19 for a summer season, with Mr. and Mrs. Barney Williams as the stars. A new drama called

"The Irish Yankee" was produced, and it came very near causing a riot. The "Know Nothing" agitation was at its height at this time, and the excitement here was caused by Barney Williams making some allusion to the current events of the day. Threats had been previously made that Mr. Williams should be hissed off the stage because of a recent difficulty in Philadelphia, for which he suffered similar treatment. A few hisses were heard, when Mr. Williams stepped to the footlights and explained the Philadelphia affair, which he regretted, and assured the audience that no native American could love and honor the soil more than he did. The following night was a repetition of the same scene, only the "Know Nothings" assembled in greater force; but, finding themselves outnumbered by Barney's free-ticket holders, they concluded that it was the height of folly to pay for admission, and in this wise to put money into an actor's pocket whom they wished to drive off the stage.

The next season began Aug. 21, with "The Lady of Lyons." The company was very little changed. Mrs. Vernon's place was taken by Mrs. S. G. France, C. Pope gave place to D. Hanchett, W. Davidge, F. B. Conway, Mme. Ponisi, the Gougenheim sisters, and Mrs. Abbott remained. George H. Barrett, familiarly called "Gentleman George," was the stage manager, N. B. Clarke was prompter, H. Farren played Claude Melnotte, Lanergan was the Beauseant, Louisa Howard (American debut) the Pauline, and Mrs. France Mme. Deschapelles. On Aug. 22, "The School for Scandal" cast thus:

Sir Peter Teazle	H. Farren	Crabtree	W. Davidge
Sir Oliver	D. Whiting	Lady Teazle	Louisa Howard
Charles Surface	F. B. Conway	Mrs. Candour	Mrs. Abbott
Joseph	D. Hanchett	Maria	Miss Murtague

David Hanchett was leading man in Chicago for John B. Rice for some seasons. He married Emma Warren, the widow of Mr. Price, who was the third daughter of old William Warren, who died in 1832. Hester Warren was married twice, first to Mr. Willis, and afterwards to Joseph Proctor. She died in Boston, Dec. 7, 1841. Annie married Dan Marble, the Yankee comedian. Mary Ann Warren became Mrs. John B. Rice. Emma left two children, one of whom was Fanny B. Price. Aug. 23 "The Love Chase" was played, and Aug. 24, "Grandfather Whitehead":

Grandfather Whitehead	H. Farren	Drayton	Mr. France
Langley	Lanergan	Dovey	M. W. Leffingwell
Louis	Mrs. Nagle	Susan	Josey Gougenheim

Jean Davenport appeared Aug. 28, in "Camille."

Edward L. Davenport made his first appearance since his return from Europe, Sept. 11, in "Othello":

Othello	E. L. Davenport	Iago	F. C. Conway
Brabantio	M. W. Leffingwell	Cassio	Gallagher
Roderigo	Grosvenor	Montano	Lanergan
Desdemona	Mme. Ponisi	Emilia	Miss Abbott

"As Like as Two Peas" was also acted, with Davidge as Richards and Miss Gougenheim as Mrs. Richards. "The Lady of Lyons" was acted Sept. 12, "St. Marc," Sept. 13, 14, and "The Wife," Sept. 15. Edwin Forrest followed with "Richelieu," "Pizarro," "Hamlet," "Jack Cade," "Damon and Pythias," "Othello," "The Gladiator," "Metamora," "King Lear" "The Merchant of Venice," "The Lady of Lyons," and closed Oct. 7, with "Brutus, or The Fall of Tarquin." The cast of "Metamora" was:

Metamora	Edwin Forrest	Officer	Leon J. Vincent
Otab	Walters	Oceana	Josey Gougenheim
Nahmeokee	Mme. Ponisi	Sir Arthur	M. Leffingwell
Lord Fitzarnold	D. Hanchett	Errington	D. Whiting
Mordaunt	Crocker		

A season of English opera was then begun by the Pyne & Harrison Opera Company.

Louisa Pyne made her American début Oct. 9, 1854, as Lisa in "La Sonnambula." New Yorkers were taken by storm. Miss Pyne's farewell performances were, with the exception of the Jenny Lind entertainments, unequalled. Her bounty was spontaneous and generous. The blind and lunatic asylums, the high schools, and many other charitable institutions of New York and other cities were all largely benefited by the free and unsolicited exercise of her talents. As a singer she had few superiors. Her voice, style, execution, expression—all were excellent and charming. In addition to Louisa Pyne, this company consisted of William Harrison, Miss Susan Pyne, Borrani, Reeves, and Camvens. "The Bohemian Girl" was sung Oct. 12, and "Maritana" Oct. 19, with this cast:

Charles II.	Reeves	Don Cæsar	W. Harrison
Don José	Borrani	Montefiori	D. Whiting
Lazarillo	Miss Susan Pyne	Maritana	Louisa Pyne

Oct. 23 W. Harrison took his first benefit in America, when he repeated "Don Cæsar." After a tour of the principal cities, Louisa Pyne sailed for England May 20, 1857, and in September opened the Lyceum Theatre, London, for English opera, with the Pyne & Harrison Company. She was married in London Oct. 12, 1868, to Frank H. Bodda.

J. Delmon Grace first appeared here Oct. 30, as Ruy Gomez in "Faint Heart Never Won Fair Lady." Mme. Ponisi played the Duchess de Torrenueva. Agnes Robertson appeared as Milly in

"The Maid of the Milking Pail," and as Maria in "The Young Actress." "The Invisible Prince" was first played here by Agnes Robertson Nov. 3. On Nov. 10 she took a benefit, when she was seen in "Andy Blake" and "The Young Actress." She took another benefit Nov. 17, and Dion Bourcicault appeared in "Used Up." Nov. 20 the Pyne & Harrison company returned for four nights. They sang in "Maritana," for the benefit of Vincent Wallace, the composer. The American Dramatic Fund Association took a benefit Nov. 24. "Faustus, or the Demon of the Drachenfels," was revived.

This play was acted all the week. Jean Davenport returned Dec. 4, and during her engagement appeared in "Adrienne the Actress," "Ingomar," "Camille," and "Evadne." Dec. 11 "A Midsummer Night's Dream" was revived. Marie Zoe took a benefit Dec. 16, when the bill consisted of "A Midsummer Night's Dream" and "Antony and Cleopatra." The Pyne & Harrison company returned Dec. 18 in "Fra Diavolo," with this cast:

Fra Diavolo	Harrison	Lord Allcash	D. Whiting
Lorenzo	Reeves	Matteo	Ray
Beppo	Meyer	Giacomo	Borrani
Zerlina	Louisa Pyne	Lady Allcash	Miss Pyne

"The Beggar's Opera" was given Dec. 22; "The Enchantress" Dec. 25, when the ballet was increased, with Marie Zoe as premier. "Guy Mannering" was acted Jan. 1, 1855, "Cinderella" Jan. 15, and the opera company closed Feb. 17, with a benefit to Louisa Pyne.

Edward L. Davenport appeared here Feb. 19 in "Hamlet," for the first time in New York, and afterwards in "Othello," "Brutus," "St. Marc," "Pizarro," "Civilization," and "The Egyptian." March 2, Mrs. E. L. Davenport made her American debut. E. L. Davenport became a successful star and a fine actor. He played Macduff to Mr. Macready's Macbeth when the final performances of that tragedian took place at the Haymarket Theatre, London, in November, 1850. When Tomasso Salvini first came to this country he expressed a desire to be introduced to Davenport, after seeing his wonderful performance of Hamlet. He was taken behind the scenes, and simply said: "Anima! anima! (Soul! soul!)" Davenport possessed a flexible voice, an expressive countenance, and a fine figure. His articulation was unusually distinct. He was easy on the stage and graceful in his movements. He possessed a versatility which is unusual, and was at home in widely diverging ranges of character — in tragedy, melodrama, and comedy — in none of which he degenerated into mediocrity. He would play Hamlet one night, and sing a comic

song or dance a sailor's hornpipe in the afterpiece. He was quite successful as William in "Black Eyed Susan." He died in Canton, Pa., Sept. 1, 1877.

"The Hunchback" was acted March 6, 1855, with this cast:

Master Walter	F. B. Conway	William	L. J. Vincent
Sir Thomas	Delmon Grace	Helen	Mrs. Abbott
Fathom	Wm. Davidge	Julia	Miss McKeah
Master Wilford	Sanford		

March 12 Eloise Bridges made her début as Pauline in "The Lady of Lyons." She continued for two weeks. Kate Reignolds appeared here April 17. E. L. Davenport played "Richard III." May 24, which had this cast:

Earl of Richmond	D. Grace	Lady Anne	Mrs. Abbott
Henry the Sixth	M. W. Leffingwell	Queen Elizabeth	Mme. Ponisi
Prince of Wales	Miss A. Wallis	Tressel	Lanergan
Duke of York	E. Wallis	Lord Mayor	D. Whiting
Duke of Buckingham	D. Hanchett	Duchess of York	Mrs. Henry
Duke of Norfolk	Grosvenor		

A dance by the Misses Henry and Price followed, after which came the farce of "Nan, the Good for Nothing," with Davidge as Tom Dibbles and Josey Gougenheim as Nan. Mr. Davenport closed May 25, with the following programme: "William Tell," "Merchant of Venice," and "Black Eyed Susan." Fanny Vining (Mrs. E. L. Davenport) appeared as Portia and Susan. "Ingomar" was seen May 29, and thus cast:

Ingomar	F. B. Conway	Adrastus	Henry
Novio	Horton	Actea	Mrs. Henry
Alastor	Lanergan	Ambivar	Crocker
The Timarch	M. W. Leffingwell	Polydor	D. Whiting
Myron	D. Hanchett	Amyntus	J. Vincent
Neocles	McDouall	Parthenia	Mme. Ponisi

The Gougenheim Sisters had a benefit May 30, when "Masks and Faces" was played, with this cast:

Sir Charles Pomander	Sanford	Colley Cibber	M. W. Leffingwell
Snarl	Grosvenor	Triplet	F. B. Conway
Peg Woffington	J. Gougenheim	Kitty Clive	Mrs. Seymour
Mrs. Vane	A. Gougenheim	Mrs. Triplet	Mrs. Nagle
Ernest Vane	Lanergan		

A "*pas de deux*" by Misses Price and Henry followed, and the bill concluded with "Ladies, Beware!" and the farce "The Omnibus." This was the closing night of the season. Wm. Davidge took a benefit May 31, when was acted for the first time here "The Notary and the Duchess," and "The Hope of the Family." June 1 F. B. Conway had a benefit, when he acted Luke Fielding, and Mrs. Conway (formerly Miss Crocker) Rose Fielding in "The Willow Copse." June 2 Rosalie Durand and Wm. H. Reeves

appeared as Arline and Thaddeus in "The Bohemian Girl." June 28 the Williamses came in "Shandy Maguire," "Our Gal," and "Barney the Baron." Miss Duckworth acted Ellen in the first play. Aug. 6 Gabriel Ravel, Martinetti Family, Mlle. Celestine Franck, Mons. Collet, H. Wells and company were seen. Sept. 17 E. L. Davenport returned as Richard III.: Mrs. Buckland as Lady Anne, Mme. Ponisi as Queen Elizabeth, Charles Fisher as Richmond. "The Wandering Minstrel" followed, with Chapman as Jem Baggs. Davenport also played in "Hamlet," "A New Way to Pay Old Debts," "Brutus," and "Othello." On Sept. 27 George H. Boker's play, "Francesca da Rimini," was first acted here, for the second time on any stage, with this cast:

Malatesta	D. Whiting	Antonio	Wright
Lanciotte	E. L. Davenport	Francesca	Mme. Ponisi
Paolo	M. Lanergan	Pope	C. Fisher
Florenzi	Willet	Rene	Leon J. Vincent
Beppo	Allen	Risata	Miss J. Mannis
Henrico	Fordyck		

This play held the stage until Oct. 5, when "The Lady of Lyons" was acted, with Mrs. E. L. Davenport as Pauline, E. L. Davenport as Claude Melnotte, and Mrs. William R. Blake as Mme. Deschappelles. "Black Eyed Susan" was also given, with Davenport as William. Edwin Forrest returned Oct. 8, and closed Oct. 27, and during that period the following were the plays acted: "Hamlet," Josephine Manners as Ophelia; "Pizarro," "Richelieu," "Othello," "Metamora," "The Gladiator," "Macbeth," "Coriolanus," "Jack Cade," "Damon and Pythias," and "The Lady of Lyons." Mr. and Mrs. Barney Williams were the next stars, Oct. 29, followed Nov. 12 by Julia Dean, who continued until Dec. 12. Her repertory was as follows: "The Hunchback," "Evadne," "Fazio," "Love," "Adrienne the Actress," "Lucrezia Borgia," "Romeo and Juliet," "The Wrecker's Daughter," "The Stranger," "The Bankrupt," and "Mary of Mantua." The Marsh Troupe of Juvenile Comedians appeared Dec. 10; in the interlude "Beauty and the Beast" and "The Wandering Minstrel." On Dec. 12 a benefit took place for the American Dramatic Fund, when "The Rivals," Christy & Wood's Minstrels, and the Marsh Troupe in "Beauty and the Beast" were seen. There was no performance Dec. 22, owing to the preparations for "King Charming," acted for the first time Dec. 24, with this cast:

Charming the First .	Mrs. H. C. Watson	Queen Tyana . . .	Mme. Ponisi
King Henpeckt . . .	D. Whiting	Princess Florina .	Julia Manners
Natty	Seymour	Azurine	Emma Harding
Fairy	Miss Duckworth		

"The Sea of Ice" was produced Jan. 14, 1856, with Canoll as Raoul de Lascours, and Mme. Ponisi as Louise de Lascours.

J. W. Wallack, Jr., appeared Jan. 28, with (for the first time in New York) "The Iron Mask." Jane Coombs was engaged to support the star. Mme. Ponisi acted Hortense. Feb. 1 "Romeo and Juliet" was played, with Wallack as Mercutio, Chas. Fisher as Romeo, and Jane Coombs as Juliet. Feb. 7 "King Charming" was revived, with Mme. Ponisi as King Charming also "The Sea of Ice," with Mme. Ponisi as Ogarita, Charles Fisher as Carlos. Mr. Lenton, on the same evening, did the "Antipodean" feat, that is, walking on a ceiling or polished surface, head downwards. A platform was suspended from the top of the stage, and beneath was a net. "Herne the Hunter" was produced Feb. 18, in which appeared James M. Nixon and James Myers' stud of horses, including "Firefly," a well known equine performer. The cast was:

Mabel	Mme. Ponisi	Janette	Mrs. Seymour
Trystam	C. Fisher	Geraldine	Mrs. Buckland
Shoreditch	W. A. Chapman	Henry VIII.	Harcourt
Morgan	. . . Ringgold	Duke of Richmond	A. Fenno
Wyndham	L. J. Vincent	Anne Boleyn	Miss Duckworth

On the opening night of this spectacle a horse leaped a chasm twelve feet wide, but found no bridge on the other side, and therefore tumbled over, rolling his rider under him. The accident was of no serious consequence; the horse and rider received some slight flesh wounds, and the horse, "Firefly," appeared the following night, when another accident occurred. Anne Boleyn made an entry upon the stage, and just as the chariot and six horses were to cross, the platform came down with a crash, and two of the horses were dropped into the cellar. In the tournament scene, a horse came full tilt to the footlights, and not meeting the expected check there from his opponent, pitched over them and fell upon the sharp iron spikes of the railing that separated the parquet from the orchestra.

"The Cataract of the Ganges" was revived March 10, with C. Fisher as Mokarra and Mme. Ponisi as Zamine. "Timour the Tartar" was presented March 17. "That Blessed Baby" and "Mazeppa" were given March 24, with Canoll as Mazeppa. The "Keller Troupe" appeared in their *tableaux vivants* of "The Descent from the Cross" and several other Scriptural subjects, April 1. Mr. and Mrs. Barney Williams returned April 14. Old Joe Cowell took a benefit June 23, in "The Turnpike Gate," "Ireland and America," and "Irish Assurance." This was Cowell's last appearance on the stage here. He returned to England with his grand-daughter, Kate Bateman, and died in London Nov. 14, 1863. His most famous character was Crack in "The Turnpike Gate."

Marcus Elmore and Julia Oatley appeared here June 2 as Huon and the Countess in "Love," and afterwards in "The Wife," "The

Love Chase," and "The Hunchback;" June 7 Boothroyd Fairclough acted Sir Giles Overreach in "A New Way to Pay Old Debts." On June 9 Wm. R. Blake played Sir Peter Teazle. Mme. Ponisi took a benefit June 11, when Mr. and Mrs. Theodore Nims volunteered. Mr. Nims acted Christopher Strop in "The Pleasant Neighbor," and Mrs. Nims was seen as Mrs. Chillington in "A Morning Call." The season closed June 21.

David Whiting terminated at this house with the end of this season. His last appearance on the stage was at Daly's Fifth Avenue (Broadway and Twenty-eighth Street), the season of 1875-76. He died at Deerfield, N. H., Feb. 27, 1881. He was a member of the company of the Howard Athenæum, Boston, when it first opened, Oct. 13, 1845. His first appearance in New York was at the Chatham Theatre, acting Jupiter in Brougham's burlesque, "Life in the Clouds." From the Broadway he went to Wallack's (Broome Street) Theatre. After a brief retirement he reappeared Sept. 5, 1871, at Daly's (now Madison Square) Theatre. He had two children, Virginia (afterwards the wife of Sig. Lorini) and Joseph E. His Justice Shallow in "The Merry Wives of Windsor" and Lucky in "The Road to Ruin" were clever performances.

In the spring of 1856 Messrs. Bowen & McNamee bought all the contiguous property on the south of the theatre down to Pearl Street, and huge excavations were made, preparatory to the erection of a large building. The work of excavating was commenced late in April, but in consequence of a difficulty between Bowen & McNamee and Marshall it was frequently stopped. The firm wanted to prop up the walls of the theatre with "needles" (huge beams), but Marshall would not permit it, and work for a while was stopped. These excavations rendered the theatre unsafe, and the performances for a time were discontinued. A considerable portion of one of the side walls fell at 10.30 Thursday morning, Sept. 4. A portion of the front wall was also cracked.

The next season did not open until Dec. 22, 1856, and the following was the company: Mme. Ponisi, Mrs. Place, Mrs. Le Brun, Mrs. Beane, L'Estrange, Hayes, Emma Hall, Mr. and Mrs. Henry Monell, Waters, Josephine, Wallis, Lizzie Weston Davenport, Mrs. Seymour, Mrs. Warren, Mrs. Wemyss, Mr. and Mrs. Wm. Rufus Blake, Henry Loraine, Marcus Elmore, Edwards, Gourlay, Wright, T. Placide, Seymour, J. Canoll, Myron S. Eytinge, Taite, A. H. Davenport, Grosvenor, Wallace, Cutter, Allen, and Mills. John Cooke was leader of orchestra, and George Heister, scenic artist. The opening play was "The Lady of Lyons," cast thus:

Claude Melnotte	Henry Loraine	Pauline	Lizzie Weston Davenport
Beauseant	J. Canoll	Mme. Deschappelles	Mrs. W. R. Blake
Glavis	Grosvenor	Widow Melnotte	Mrs. Henry
Col. Damas	Edwards		

This was followed by "A Roland for an Oliver":

Sir Mark	C. Edwards	Alfred Highflyer . . .	A. H. Davenport
Fixture	Thos. Placide	Selborne	Grosvenor
Post Boy	Wright	Mrs. Fixture	Mrs. Place
Maria Darlington .	Lizzie W. Davenport		

This was the first appearance in America of H. Loraine, and the début at this house of A. H. Davenport, Thos. Placide, and Mrs. Place.

A brief season of German opera began Dec. 29, with "Fidelio," thus cast:

Leonore	Mme. Johannsen	Manzelore	Mrs. Von Berker
Don Fernando	Sharer	Florestan	Pickanesser
Don Pizarro	Weinlich	Roco	Oehrlein
Jacquino	Bentler		

The conductor was Carl Bergman, and Theo. Thomas the leader. The opera nights were Monday, Wednesday, and Friday; Dec. 31, "Der Freischütz" was sung. Edwin Forrest commenced Jan. 5, 1857, and acted Damon for the first time in fourteen months. Daly was the Pythias—his first appearance in this city; Jan. 6 "Martha" was sung; Jan. 7, Forrest as Richelieu; Jan. 8-17, "The Locksmith;" Jan. 9, 13, 15, the comic opera "The Czar and the Carpenter;" Jan. 10, "Othello;" Jan. 11 the company gave a Sunday evening concert; Jan. 12, "King Lear;" Jan. 14, "Virginus;" Jan. 16, "Pizarro;" Jan. 19, 23, "Macbeth;" Jan. 20, 24, "Fidelio;" Jan. 21, "Hamlet;" Jan. 22, "The Child of the Regiment;" Jan. 26, the Gabriel and François Ravel company, consisting of Gabriel and François Ravel, Yrca Mathias, and the Martinetti Family; Jan. 27, "Richelieu;" Jan. 29, "Brutus;" Jan. 31, "Richard III.;" Feb. 2, 4, 6, "Jack Cade." Forrest was then taken ill, and did not appear again until Feb. 14, when "Jack Cade" was acted, and Feb. 16, "William Tell." The Ravels closed Feb. 13.

On Feb. 17, Henry Placide played Job Thornberry in "John Bull," and there was also acted the farce of "A Nabob for an Hour," with Thos. Placide as Dick, and Henry Placide as Sam; Feb. 18, 20, Edwin Forrest was seen in "William Tell;" Feb. 19, "The Poor Gentleman," with Henry Placide as Dr. Ollapod and Wm. Rufus Blake (his first appearance this season) as Sir Robert Bramble; Feb. 21, "The Comedy of Errors," H. Placide as Dromio of Syracuse, T. Placide as Dromio of Ephesus, Lizzie Weston Davenport as Antipholus of Syracuse, and Olive Logan as Antipholus of Ephesus; Feb. 23, "Richelieu;" Feb. 24, "The Poor Gentleman," with this cast:

Dr. Ollapod	H. Placide	Emily Worthington . .	Lizzie Weston
Robert Bramble	W. R. Blake		Davenport
Lieut. Worthington . .	Marcus Elmore	Frederick	A. H. Davenport
Stephen Harrowby . . .	T. Placide	Sir Charles	S. Eytinge
		Lucretia McTab . .	Mrs. W. R. Blake

On Feb. 25, "The Comedy of Errors;" Feb. 26, "The Old Guard;" Feb. 28, for the benefit of Henry Placide, when he acted Dufard in "First Night," Blake in "The Last Man," and Dromio in "The Comedy of Errors." Sunday evening, March 1, the German Opera Troupe gave a sacred concert. Edwin Forrest returned March 2, as Richelieu; March 3, "Romeo and Juliet," Mme. Ponisi as Romeo, Lizzie Weston Davenport as Juliet; March 4, Forrest as Rolla, in "Pizarro;" March 5, "William Tell;" March 6, "Jack Cade;" March 7, "Romeo and Juliet;" March 9, and all the week, old comedies were acted. On March 16, a spectacular drama by H. J. Conway, entitled "The Elephants of Ino Kami" was first produced, when Sands & Nathan's performing elephants, Victoria and Albert, appeared.

April 6 "The Last Days of Pompeii" was given, with this cast:

Arbaces	H. Loraine	Lyden	A. H. Davenport
Nydia	Lizzie W. Davenport	Ione	Mme. Ponisi

On April 10, "Madeline, or the Foundling of Paris;" April 20, Mr. and Mrs. E. L. Davenport were seen in "De Soto," its first production here; April 29, for his benefit, Davenport acted Brutus, to the Cassius of J. W. Wallack, Jr. Loraine was the Mark Antony, and Mrs. E. L. Davenport was Portia; May 4 saw the first production of Charles Gayler's play, "The Son of the Night;" May 18 "Faustus" was given, with Mme. Ponisi as Faustus, Barrett as Count Ossini, and Mrs. E. L. Davenport as Adine; May 29 A. H. Davenport took a benefit. In consequence of the building of the adjoining property and the walls of the theatre being unsafe, it was not until Sept. 14 that Marshall could open his regular season, which he did on that date, with Charles Mathews as his first star, in "Married for Money." The programme began with this cast:

Mr. Mopus	Charles Mathews	Robert Royland	S. Eytinge
Sir Robert	Chippendale	Mrs. Mopus	Mrs. Archibald
Simpkins	Mrs. John Sloan	Matilda	Mrs. Stoddard

and was followed by "Patter vs. Clatter," and concluded with "The Maid of Croissy, or Theresa's Vow," James Browne acting Sergeant Austerlitz in the last named drama; John Sloan, Walter Berrier; Mrs. F. B. Conway, Theresa; and Mrs. John Sloan, Nanette. On Sept. 22, 1857, Mathews played his original

character of Affable Hawk, in "A Game of Speculation." Chippendale was the Prospectus; Mrs. J. H. Stoddard, Julia; J. S. Browne, Earthworm; and S. Eytinge, Hardcore. Oct. 2 "The Busybody" was done, with Mathews as Marplot, F. B. Conway as Sir George Airy, and Mrs. F. B. Conway as Miranda. This was followed by Kate Pennoyer in a dance. The Ronzani Ballet Troupe, under the direction of Domencio Ronzani, appeared Oct. 6. The company consisted of Louise Lamoureux, Emma Santolini, Gaetana, Gaspere, and Giovanni Pratesi, Filippo Baratti, Cesare Cechetti, and a large *corps de ballet*. "The Morning Call" was the farce, with Mr. and Mrs. F. B. Conway in the principal rôles. McKean Buchanan made his first appearance in America, since his European tour, Nov. 9, acting "King Lear;" C. W. Couldock and Lizzie Weston Davenport in the cast. Wm. Davidge, who had been absent from the city, reappeared, and acted Poor Pillicoddy; Buchanan also played in "Hamlet," "Macbeth," "Pizarro," "Damon and Pythias," and "The Bride of Lammermoor." Charles Mathews returned Nov. 16, as Levator in "Not a Bad Judge," also appearing in "The Practical Man." "A Conjugal Lesson" was the afterpiece. Mathews' engagement terminated Dec. 5, and the theatre was closed week of Dec. 7, during which time extensive alterations were made, and the house refitted for amphitheatrical purposes.

The house was reopened Dec. 14, with Van Amburgh & Co.'s cage of wild animals and an equestrian company, consisting of Van Amburgh, Eaton Stone, the bareback rider, the Nicolo Family, R. Hemmings, E. H. Perry, Den Stone (clown), and the performing elephant, Tippoo Saib. James M. Nixon, equestrian director; R. White, ring-master. Prof. Langworthy, a noted performer of animals in their den, was engaged. It was announced that, for the first time in America, and in presence of the audience, the wild animals would be fed at the *matinée*, Jan. 9, 1858. May Livingston (a pupil of Langworthy) made her *début* Jan. 13, and entered the den of animals. "Cinderella" was produced in grand style Jan. 18, by children, under the training of James M. Nixon. The other first appearances were Virginia Sherwood (equestrienne), G. W. Sargent, Miss Ida, and Charles Sherwood. Sam Lathrop, clown, and Mme. Olinza, tight-rope artist, appeared Jan. 25.

James Melville, bareback equestrian from Australia, made his first appearance here Jan. 31, 1858. He was one of the best and most daring riders that ever appeared in America. Except Eaton Stone, acknowledged to be the champion bareback equestrian of the world, Melville had no competitor. Feb. 6 W. B. Donaldson, the negro clown, appeared. "Gulliver among the Liliputians" was presented Feb. 15 for the first time. The same children who had been so successful in "Cinderella" were in the cast, as was M. Bihin,

the giant, as Gulliver. The Lancers Quadrille, by eight ladies in military uniform, had its first presentation in this country. "Cinderella" was revived Feb. 22; March 1 Mme. Tourniaire (afterwards known as Mrs. W. C. Brown, died in Philadelphia, April 12, 1901, aged seventy-six years), equestrienne, first appeared here. Eaton Stone took a benefit March 27, when he appeared as a clown for the first time. The theatre was closed night of March 15 for a dress rehearsal of "Nana Sahib, or the Demon of Cawnpore." Mr. and Mrs. J. J. Prior, J. Canoll, Sam Lathrop, R. White, and Nicolo were in the cast.

After an extended European tour, D. W. Waller reappeared April 5, in "The Duchess of Malfi," — Mrs. Waller making her American début on this occasion as Marina, in the same tragedy, her husband playing Ferdinand. Mr. Rogers made his American début the same night as Narcissus, in "The Dancing Barbers." F. C. Wemyss was stage manager; N. L. Griffin, acting manager. "The Duchess of Malfi" was the only play presented the first week. Mr. Waller's reading was always judicious and in accordance with the spirit of the lines. His voice was full, clear, and flexible — in the lower register singularly melodious and powerful. He was a natural, judicious, original actor. He died in this city, Jan. 30, 1882. Mrs. Emma Waller was a great actress. She grasped all the elements which make up a character, and ruled them with rare power. The great charm of her acting was that she always kept the actress in the background when placing her characters on the stage. Her Lady Macbeth was a wonderful performance, and I doubt if its equal has ever been seen on the American stage. Her personation of Lady Mabel in "The Patrician's Daughter" was an amazing delineation of character. Her delineation of Meg Merrilies was wild, fearful, startling. She gave it all of Charlotte Cushman's powerful impulses, but blended with it a feeling and pathos that lulled the whirlwind of passion and smoothed the ruggedness of its features. Mrs. Waller retired from the stage several years ago, and died in New York, Feb. 28, 1899. On April 21 Ben Yates took a benefit. April 27 J. J. McCloskey reappeared in this city, and made his début, acting John Strong, in "Your Life's in Danger." He continued at this theatre, under Edward Eddy's management, and played in all the horse-dramas, most of the dialects, character, and general business. He was engaged by Eddy for Niblo's Garden, and from there went to the New Bowery Theatre, where he continued until the breaking out of the Civil War. He acted at Wallack's (Broome Street) Theatre with J. Wilkes Booth. He then went to the Old Bowery with Geo. L. Fox. For several years he has been employed in the City Court, this city.

The season closed May 1, 1858, and E. A. Marshall retired from

the management. During the last few years of his reign the theatre did not prove profitable, owing to rapid uptown movement of citizens for residences. While managing this house, up to his last days here, he lost so much money that he publicly announced that he was about to retire. A committee of citizens got up a benefit for him, at Castle Garden, Aug. 12, 1851, the full particulars of which will be found in my history of Castle Garden. Mr. Marshall died in Philadelphia, January, 1881. How common it is for many of the old actors to say: "The good old days of the Park! Ah! we had acting then!" Now it is a question as to whether we have actors as great as figured in those days, and it is open for debate. Perhaps, however, it is true to say that there is now more talent and less genius, and that the stage has become rather a profession than a passion. On the other hand, our ancestors seem to have had more of the enviable faculty for being amused than is possessed by a modern audience. They were receptive, impressionable, and somewhat indifferent to surroundings, while we study comfort, insist on a well appointed theatre, artistic scenery, and appropriate costumes.

The house was reopened for a benefit to T. D. ("Daddy") Rice, May 14. "Day After the Wedding," "Lavater, or Not a Bad Judge," Robertson's Band, and Peel's Minstrels were the attractions. On May 22 H. B. Phillips took a benefit. The attraction was "The Windmill," "London Assurance," "Virginia Mummy" (T. D. Rice as the Mummy), "The Dancing Barber" (Jas. Rogers in the cast), and "The Limerick Boy," with Billy O'Neil as Paddy Miles. Lola Montez began a series of lectures May 24, and continued for about two weeks. On May 26, in addition to her lecture, she acted Mrs. Chillington, to Aug. Fenno's Sir Edward Ardent, in "Morning Call."

The same comedy was also acted, with Fanny Morant as Mrs. Chillington, and A. W. Fenno as Sir Edward Ardent. "The Miller's Maid" was the afterpiece, with Alice Grey as Phoebe, H. Bland as Giles, G. L. Aiken as George, J. O. Sefton as Matty, D. C. Anderson as old Granger, Salvaria as Williams, Irving as Sandford, and McCloskey as Miller. Julia Dean Hayne closed Nov. 6, and was followed Nov. 8 by James H. Hackett as Sir John Falstaff in "Henry IV.;" also in "The Merry Wives of Windsor," "Rip Van Winkle," and "His Last Legs." For his last night and benefit, Hackett appeared, for the first time in twelve years, as Sir Pertinax McSycophant in "The Man of the World;" also as Mons. Mallet. Mme. Ponisi reappeared here Nov. 16, when she played Lady Macbeth to Eddy's Macbeth; Nov. 17, "Othello" was given for the first appearance of Charles Carroll Hicks as Iago. Barry Sullivan made his American debut here, Nov. 22, in "Hamlet":

Hamlet	Sullivan	Horatio	H. Bland
Ophelia.	Alice Grey	Queen	Mme. Ponisi
Ghost	N. B. Clarke		

"The Lady of Lyons," "Macbeth," "The Merchant of Venice," "Taming of the Shrew," and "Richelieu." He closed his engagement Nov. 27, with "Richard III." The owner of the theatre sold it to James R. Whiting for \$275,000. The scenery and properties were also sold under a chattel mortgage at an enormous sacrifice. The house was leased by Edward Eddy, who made considerable alterations, and reopened Dec. 18. A. W. Fenno was stage manager. The company was: Fanny Morant, Alice Grey, D. C. Anderson, Humphrey Bland, J. O. Sefton, E. F. Taylor, Geo. L. Aiken, A. T. Blake, Salveria, A. W. Fenno, J. J. McCloskey, C. Walters, M. B. Pike, I. Irving, Sampson, Hope, Mrs. G. C. Germon (first appearance in this city), Fanny Clifford (first appearance in this city), Jane Mosely, Naomie Porter, Fanny Westford, Clara Denn, Roe Deering, Miss L. Mason, and Mr. and Mrs. E. Eddy. Julia Dean Hayne was the opening star, in "The Lady of Lyons," cast thus:

Pauline	Julia Dean	Deschappelles	A. T. Blake
Claude Melnotte	E. Eddy	Landlord	J. J. McCloskey
Col. Dumas	D. C. Anderson	Widow Melnotte	Mrs. Harden
Beauseant	Walters	Mme. Deschappelles].	Mrs. Germon
Glavis	G. L. Aiken		

Sands, Nathans & Co.'s Circus appeared here Dec. 29, with Emeline Loyal, Mons. and Mme. De Bache, Charles, Ida, and Virginia Sherwood, Majilton, Geo. Dunbar, Philo Nathans, Charles Rivers, Darius Shay, Maurice Sands, De Camp, J. Hankins, Jessie Sands, J. Carpenter, Wolcott, Basset, John J. Nathans, ring-master, and the clowns were Sam Lathrop and Anthony (Tony) Pastor. The latter gentleman took a benefit Jan. 7, 1859, and the company closed Jan. 8. "Putnam, the Iron Son of '76," was produced Jan. 10, with D. C. Anderson as Gen. George Washington, and Mme. Ponisi as Violetta. "Rookwood" and "Robinson Crusoe" were played Jan. 17; "Blue Beard," Jan. 21; "Bertram" and "Mazeppa" (Fitzgerald as Mazeppa), Jan. 24; "The Robbers," Jan. 25; "The Cataract of the Ganges," and "Gissippus," Jan. 31. "Ivanhoe" and "Blue Beard," Feb. 7. Harry Pearson made his American debut Feb. 14 as Giles Harren in "The Villagers." At the outbreak of the Civil War, early in 1861, he joined the 79th Regiment of this city, and went South. Returning to New York, he opened a restaurant at 151 Crosby Street, known as The Armory. At the same time he was playing at the Winter Garden Theatre, season 1861-62. He died in Chicago, May 7, 1884. Lucille and Helen Western appeared here Feb. 21, as Miami and Nelly O'Neal in "The Green Bushes."

or Ireland and America 100 Years Ago." "Antony and Cleopatra" was presented March 7, and ran till April 2, when the house closed forever. An afternoon and evening performance were given, both for the benefit of Edward Eddy. The following is a copy of the programme:

BROADWAY THEATRE

Proprietor and Manager E. Eddy
Stage Manager N. B. Clarke
Leader of Orchestra Julian Wyette

LAST DAY OF OLD DRURY.

A grand festival for the benefit of

E. EDDY.

Two performances of

"ANTONY AND CLEOPATRA."

The first will commence at two o'clock. The last entertainment in this old temple of the drama will commence at half-past seven o'clock.

SATURDAY AFTERNOON, AT TWO O'CLOCK,

"ANTONY AND CLEOPATRA,"

SATURDAY EVENING, April 2, 1859,

which will be produced on a scale of splendor never before equalled in this city. Every scene in the play is new! Every costume in the play is new!! Every property in the play is new!!! The entire play produced under the immediate direction of E. EDDY. The cast of characters will embrace the names of

HARRY PEARSON, MME. PONISI, J. B. HOWE, MME. DUCY
BARRE, ALICE GREY, E. EDDY.

"ANTONY AND CLEOPATRA."

Mark Antony	E. Eddy	Menas	N. B. Clarke
Octavius Cæsar	J. B. Howe	Varrius	S. Wright
Sextus Pompeius	C. Walters	Taurus	Mr. Hope
Domitius Enobarbus	H. Pearson	Silius	Emma Keough
Eros	Mr. Fletcher	Alexas	G. L. Aiken
Scarus	J. O. Sefton	Mardian	Mr. Silveria
Dercetas	J. Lanagan	Canidius	J. Chester
Demetrius	M. B. Pike	Seleucus	Mr. Cooper
Philo	J. J. McCloskey	Diomedes	H. Day
Agrippa	Alex. Fitzgerald	Cleopatra	Mme. Ponisi
Proculeius	Mr. Harden	Octavia	Alice Grey
Thyreus	Mr. Bradley	Charmion	Mrs. G. C. Germon
Gallus	Mr. Simpson	Iris	Ada Clare
Principal Danseuse			Ducy Barre

"FORTUNE'S FROLIC."

Robin Roughhead, with song, "I Likes a Drop of Good Beer" . Mr. Pearson

Snacks	J. Lanagan	Frank	Mr. Fletcher
Rattle	Mr. Fitzgerald	Clown	Mr. Pike
Dolly	Miss Keough	Nan	Miss Osborne
Margery	Mrs. Germon		

This building was shortly afterwards torn down and warehouses built on its site.

TEETOLLER'S HALL

A LITTLE playhouse called Teetoller's Hall, situated at 71 Division Street, was the home of various kinds of entertainments. Charles T. White appeared here Nov. 23, 1842. This was his first appearance on the stage.

THE CORNUCOPIA

A SMALL place called "The Cornucopia," situated at 28 Park Row, was used for light entertainments. It was occupied by the Virginia Minstrels for a long time. They opened Feb. 16, 1843, with Dick Pelham, Billy Whitlock, Frank Brower, and Dan Emmett, and among those who from time to time figured in their ranks were Harry Mestayer, T. G. Booth, H. Robinson, Barney Williams, Tony Pastor, and Charley White.

THE ASTOR PLACE OPERA HOUSE

THE historical place known as "The Astor Place Opera House" was well located near the main arteries of the city, with a fine open front and an excellent ventilation. Its failure as an opera house was caused by the persecutions of a clique of *parvenus*, aided by the influence of several newspapers. It was capable of seating eighteen hundred persons in the parquet, dress circle, family circle, and gallery. Its failure ultimately, as a theatre, can be legitimately traced to the Macready riot. It was opened Nov. 22, 1847, by Sanquirico and Patti, with the opera of "Ernani," embracing in the cast the following artists—their first appearance in this country: Teresa Truffi, Adelindo Vietti, Antonio Avignone, S. Rosi, Angiola Mora, Felix Genevesi, and Severo Strini; Antonio Barilli, director; John Sefton, acting manager, and Sig. Biondi, stage manager. The lady who afterwards became Mme. Patti-Strakosch, made her appearance here on December 1 as Agnese in "Beatrice di Tenda" under the name of Signorina Amali Patti. The Beatrice was Signorina Clotilda Barilli. The Patti family was well represented in the company. The mother of Adelina Patti, Signora Catrina Barilli-Patti, made her début here on Jan. 28, 1848, as Romeo, to the Juliet of Clotilda Barilli.

During the month of April, 1848, the season closed for lack of financial support. Edward Fry opened the next season in November and closed March 2. William Niblo secured the theatre for the summer in 1848, and gave a series of performances, including ballet, farce, opera, comedy, and tragedy, ending Oct. 25, after a very successful season. Included in the company were Henry

Placide, Chippendale, J. M. Dawson, Manvers, Miss Roberts (afterwards Mrs. Clara Stoneall), and Rose Telbin.

After an absence from New York of three years, Macready reappeared here Sept. 4, 1848, under the management of Chippendale & Sefton. He opened as Macbeth, with Ryder as Macduff, and Mrs. W. G. Jones, Lady Macbeth. The engagement closed Sept. 25, with "The Merchant of Venice." William Niblo was lessee of the house. "Roberto Devereaux" was first sung in this country Jan. 15, 1849: Roberto, Mazzoleni; Queen Elizabeth, Medori; Duke of Nottingham, Bellini; Lady Nottingham, Sulzer.

The first benefit the American Dramatic Fund Association ever had was at this theatre, Feb. 8, 1849. "Macbeth" was given, with this cast:

Macbeth	Edwin Forrest	Bleeding Officer	McDouall
Macduff	John R. Scott	Physician	C. Bernard
Duncan	E. Tilton	Chamberlains	Colladine and Battishill
Banquo	C. W. Clarke	First Witch	Lynne
Malcolm	F. S. Chanfrau	Second Witch	C. Bass
Rosse	J. M. Dawson	Third Witch	G. Holland
Lennox	Ed. Warden	Hecate	Sidney Pearson
Donaldbain	Kate Denin	Lady Macbeth	Fanny Wallack
Fleance	Susan Denin	Gentlewoman	Mrs. G. Loder
Seyton	Gallot		

Mary Taylor, Mesdames C. E. Horn, Bailey, Finn, Knight, Lambert, Wright, and Nichols, the Misses L. Kirkham, Miles, Phillips, Barton, Smithon, Harding, and Lambert, Messrs. Giubiel, G. Loder, H. C. Watson, B. Massett, Vache, Hadaway, C. Walcot, John Brougham, Povey, Williams, Rea, G. Andrews, T. D. Rice, Scharff, and others appeared in the witches scenes, and sang Locke's music. Next came Distin and his three sons, who gave selections from "Lucia di Lammermoor" on their silver sax-horns, and Distin, Sr., who performed his trumpet solo, "The Soldier Tired." The performance concluded with the comedy "Everyone Has His Fault," compressed into two acts:

Solus	W. R. Blake	Lord Norland	John Gilbert
Harmony	Chas. Bass	Placid	E. Shaw
Robert Bramble	C. Walcot	Porter	W. B. Chapman
Miss Woodburn	C. Wemyss	Miss Spinter	Mrs. Vernon
Mrs. Placid	Rose Telbin		

Wm. Niblo and J. H. Hackett next leased this establishment in order to present Mr. Macready, and announced him for May 8, 1849. He was secured for four weeks. The initial performance was changed to "Richelieu," but the house did not open. On May 9 J. H. Hackett played in "The Merry Wives of Windsor;" May 10 Macready was announced to play "Macbeth," Mrs. Coleman Pope the Lady Macbeth. In the meantime, rumors prevailed throughout the city that the opposition to Mr. Macready's appear-

ance would be persisted in, and that arrangements had been made to carry this demonstration into effect. The municipal authorities made their arrangements likewise, and it became evident throughout the day that there would be a serious collision between the rioters and the authorities, in the event of the former attempting to carry their threat into execution.

The following appeal was posted around the city by the rioters previous to the outbreak:

Workingmen, shall Americans or English rule in this city? The crew of the British steamer have threatened all Americans who shall dare to express their opinion this night at the ENGLISH AUTOCRATIC *Opera House*! We advocate no violence, but a free expression of opinion to all public men. WASHINGTON FOREVER! Stand by your *Lawful Rights*!

AMERICAN COMMITTEE.

As early as half-past six o'clock persons began to assemble about the theatre; and at seven o'clock the rush to get admittance was tremendous. The theatre was crowded to the dome. A large body of police were distributed all over the house in detached parties. When the curtain rose there was an outburst of hisses, groans, cheers, and miscellaneous sounds. During the opening scenes, several persons who hissed and hooted were seized by the police and immediately conveyed to an apartment underneath the boxes. A vociferous welcome was given to Mr. Clarke, when he appeared as Malcolm. The entrance of Mr. Macready, in the third scene, was the signal for a perfect storm of cheers, groans, and hisses. The whole audience rose, and the nine tenths of it who were friendly to Macready cheered, and waved their hats and handkerchiefs. The tumult lasted for ten or fifteen minutes, when an attempt was made to restore order, by a board being brought upon the stage, upon which was written: "The friends of order will remain quiet." This silenced all but the rioters, who continued to drown all sound of what was said upon the stage. Not a word of the first act could be heard by any one in the house.

At this time the scene outside the house was most exciting. In front and rear the fierce assaults of the mob, as they thundered at the doors, resounded over the theatre, while the shouts and yells of the assailants were terrific.

As the mob increased in magnitude so did the ferocity with which they assailed the building. Several despatches were sent to the City Hall, where the military was stationed. At length about ten o'clock, the sound of cavalry, coming up Broadway, was heard, and in a few minutes afterwards two troops of mounted men, of the First Division of the State Militia, and a battalion of the National Guards, were seen approaching. A troop of horse then turned from Broadway into Astor Place and rode through the crowd to the Bowery, receiving showers of stones and other missiles

on their way. In a few minutes afterwards the National Guards made their appearance, and attempted to force a passage through the crowd to the theatre. The mob hissed and hooted at them, and finally attacked them with stones, which were at hand in consequence of the building of a sewer in the neighborhood. The company were at this period thrown into disorder by the attack made upon them, and retired on Broadway, where they rallied and made another attempt to reach the theatre. The officer in command then said to the sheriff, who was on the ground, that if he did not get orders to fire, he and his men would abandon the streets. Accordingly, that officer directed the company to fire a round over the heads of the people, which was done, but without effect. The people continued to pelt them with paving stones, as before. An order was then given to the company to fire at the crowd, and it was done, two men falling, one shot in the arm, and the other through the right cheek. The first was sent to the hospital, but the other was found to be dead.

After the volley, the mob retreated a short distance, but rallied and renewed the attack with greater vigor than before. Paving stones and other missiles were then discharged at them in great quantities, and another volley was fired by the military, killing and wounding several more. After this volley the crowd retreated again, and the military and police took advantage of it to form a line across the street at both ends of Astor Place, so as to prevent any connection between Broadway and the Bowery. Major General Sandford then issued an order for more troops, and two brass pieces loaded with grape, to be brought to the scene immediately, as it was rumored that the crowd intended to arm themselves and renew the attack. The cannons were placed in front of the theatre, ready for a renewal of the attack. At one o'clock, A. M., quiet prevailed, and the play came to an end. The performance of the afterpiece commenced, and had proceeded but a short way when the discharge of musketry startled the whole house—some one calling out that "the house was to be blown up." All started to their feet, when ex-Justice Merritt addressed the house, and requested the audience to keep their seats, as there was no danger. This somewhat restored order till a few minutes afterwards, when it was announced that a man had been shot outside. The performance was instantly stopped, and the audience rushed out of the building.

There were a great many persons wounded in addition to those whom I have referred to, seriously or slightly, who either went away or were taken away by their friends. Sometimes heavy stones would dash in the boards which had been nailed up as a protection, and a number of policemen were constantly occupied in nailing up and securing the defences. A shower of stones

assailed the windows of the theatre. News then came from the street, through Captain Tilley that a man known to be Edward Z. C. Judson, was heading the mob outside, and calling upon them to stone the building. He was promptly arrested by the Chief of Police. As one window cracked after another, and pieces of bricks and paving stones rattled in on the terraces and lobbies, the confusion increased till the Opera House resembled a fortress besieged by an army. Finally, in the last scene of the act, Mr. Matsell, Chief of Police, made his appearance in the parquet, and, followed by his aids, marched directly down the aisle to the leader of the disturbance, whom he secured, after a short but violent struggle. One by one the rioters were taken out, the greater part of the audience applauding as they disappeared.

Mrs. Coleman Pope first procured a little silence, which ended, however, immediately on Mr. Macready's reappearance. It was, indeed, a trying scene. The crowd outside numbered over twenty-five thousand persons, and yet among them all, there were no more than five hundred, if there were so many, who took an active part in the riot, and nearly half of them were boys. The riot act was read twenty times before the firing of the first volley. When read, the Chief of Police made known the fact of it to all. The companies on duty were the Seventh Regiment, National Guards; the Fourth, Governor's Guards; a detachment of the Flying Artillery, the German Hussars, and the Washington Gray Troops, Third Regiment.

The number of killed was twenty-one; wounded, thirty-three; number of arrests made, sixty-three.

The next day the Mayor issued the following:

PROCLAMATION — The Mayor of the city, while deeply deploring the loss of life which has resulted from the maintenance of the law, during the past night, reminds all the citizens that the peace of the city must be maintained.

He calls on all good citizens to sustain the magistracy. The efforts of the authorities will be considerate — will be humane, but they ought to be and must be firm.

He recommends all citizens for some days to remain as quiet as possible within their own dwellings, and to abstain from swelling public assemblages, and from all acts that tend to encourage the riotously disposed.

The effect of crowds is to expose the innocent to the injury arising from the measures which may be taken. The peace of the city must and shall be maintained by the whole civil and military power of the county.

It must always be remembered that the military is but a portion of the police of our city, composed of our own fellow-citizens, who have volunteered to maintain the supremacy of the law.

C. S. WOODHULL, Mayor.

Mayor's Office, May 11, 1849.

Macready's friends insisting that he should disguise himself, he borrowed a drab surtout from Mr. Arnold, and a cap from John Sefton, and, accompanied by Robert Emmet, went to the stage

door, where they were stopped and not allowed to pass. They returned to the stage, descended into the orchestra, got over into the parquet, and, passing into the centre passage, went along with the thin stream of the audience moving out, down the flight of stairs into Eighth Street. They passed the police line, crossed Broadway, walked along Clinton Place, and entered Emmet's house. Macready sat up all night, and at four o'clock the next morning, was conveyed in a carriage up Fifth Avenue, to New Rochelle, and after breakfasting he took the train for Boston, where he remained until May 23, when he sailed on the "Hibernia" for England. This was Mr. Macready's last appearance in New York.

As for the poor Opera House, its doors were riddled with balls and its windows broken. Moreover, it was rebaptized in blood, having been nicknamed the "Massacre" Place Opera House.

Mrs. Coleman Pope died at Indianapolis, Ind., March 16, 1880, where she had resided many years. Her husband, Wm. C. Pope, committed suicide there June 1, 1868, while insane. She was a much loved actress by the profession; was tall and exquisitely proportioned, her complexion inclined to darkness, her eyes hazel, her hair rather dark, a most amiable woman and exemplary wife. Her voice was ever the distinguishing characteristic in her theatrical career, imparting to even trifling and almost overlooked passages a pathos and beauty which the mere readings or recitations that she in after years, as a teacher of elocution, treated us to, could scarcely elicit. Her last appearance on the stage was at the Metropolitan Theatre, Indianapolis, during the week commencing Jan. 14, 1878, as Frochard in "The Two Orphans."

Mrs. Jean Lander Davenport, having returned from Europe, appeared here Sept. 24, 1849, with William Hield as support.

This theatre was rented by Max Maretzek at \$12,000 yearly rental, and reopened with Italian opera in November, 1849. The company gave sixty consecutive performances without a single postponement or a single alteration in the bills. Toward the close of the season, however, Maretzek found not only his pockets empty, but himself several thousands of dollars in debt. He at once placed "Don Giovanni" in rehearsal, and it ran for fourteen consecutive evenings, enabling him to satisfy all demands on his exchequer. At the end of the season the subscribers gave a fancy dress ball for his benefit. The ball was given, but was so select an affair that the expenses outran the receipts by \$1,000. At the close of his first season of opera Maretzek was \$3,600 in debt, despite the advances made to him by the citizens who subscribed money for the sake of hearing opera in New York.

Early in 1850 Edward L. Tilton appeared here as Oliver, to the Rosamond of Charlotte Cushman, in "As You Like It." On March 25, 1850, Charles Bass, the excellent representative of old men,

leased this house, and opened with Marie Duret. George Vandenhoff was conjointly starred with her. On the eve of taking a benefit at Baldwin's Theatre, San Francisco, Cal., Marie Duret was suddenly stricken with paralysis. She was taken to St. Mary's Hospital, where she remained six weeks. The benefit was a *matinée* entertainment, and the weather being very severe, was a complete failure. Being in destitute circumstances, an appeal for assistance was made to the profession. This was in February, 1880. She had the use of her limbs, but her voice was entirely gone. She died in San Francisco, April 6, 1881. This lady possessed a wonderful knowledge of stage business, which, combined with great versatility as to characters, enabled her to assume any position on the stage the exigencies of the moment demanded. She achieved much success as Jack Sheppard.

Sept. 24, 1850, the Parisian Ballet Troupe, under the direction of Robert Kemp, and a vaudeville company appeared. The *début* in America was made of Mme. Celestine Frank, premier danseuse; Mlle. Victoria Frank, Mlle. Espinosa, pantomimist, and Mons. Gredule. Emily Waldegrave was also in the organization. Mr. Kreutzer and Mons. Eigenschenk were leaders. The company consisted of John Nickinson, Jos. Cowell (his first appearance in New York for twelve years), Mrs. John Sefton, B. Phillips, and Miss Nickinson. "Uncle Sam," ballet d'action, "Ondine," "Box and Cox," and "La Bohémienne," made up the initial programme. The second season of Maretzek's management was begun in 1850, a month after the whole town had gone crazy over Jenny Lind. Señor Marty y Torrens brought to Castle Garden for a summer season the company from the Tacon Theatre, Havana. At its head were Bottesini and Arditì; it contained three sopranì, Bosio, Steffanoni, and Tedesco; Viètti, the contralto; Salvi, Bettini, and Lorini, tenors; Badiali and Corradi Letti, baritones; and Masini and Colletti, bassi. As the Spaniard did not care whether he made money or not, the company played at half price, the admission being fifty cents. Such an opposition had to be defeated or conciliated. Maretzek chose the path of peace, and secured all the artists except Tedesco. This, the best operatic company ever collected in the United States, succeeded in the space of three months in creating a clear deficit of \$22,000.

Virginia Whiting Lorini (daughter of David Whiting) appeared here Jan. 28, 1851. The house was now known as "The Theatre Française." On April 7 the French company opened in "*Les Petites Misères de la Vie*,"—Hermaine, Mlle. Leonore, Mlle. Adrienne, Mr. Durien, and Mr. Floriel in the cast. "*Les Deux Amis, ou La Courte Paille*," was also given, with Mme. Antonin, Mlle. Angeline, Mr. Floriel, Paravel Dorichet, Grandin, Durien, and Mr. Eugene in the chief characters. Max Maretzek began his

third season of Italian opera June 3, 1851, with a portion of his company, the other part going South and coming to grief, and ultimately forming an independent opposition at Niblo's Garden. This opposition Max gallantly defeated, but the victory ruined the victor. The Astor House then closed its doors. In consequence of an accident to Sig. Beneventano and the illness of Sig. Bettini, the previously announced opera was not given, but "*Lucrezia Borgia*" had the following cast: *Lucrezia*, Sig. A. Bosio; *Orsina*, Sig. C. Vietti; *Genarro*, Sig. Lorini; *Alfonsor*, Sig. Marini; June 5, "*Lucia di Lammermoor*;" June 6, "*Ernani*," with Signora Truffi Benedetti as *Alvira*, Sig. Bettini, *Ernani*; Beneventano, Carlo; and Marini as *Sylva*; June 9, 13, "*Don Giovanni*;" June 10, "*La Favorita*;" June 12, "*Lucia di Lammermoor*;" June 17, first time in New York, Donizetti's opera (founded on Lord Byron's tragedy) of "*Marino Faliero*," with the début of Sig. A. Bosio.

Prof. Anderson, the magician who had been giving magical performances at Tripler Hall, and who had to vacate that place in consequence of its having been previously engaged for the début of Catherine Hayes, leased this house and appeared Sept. 22, 1851. He closed Oct. 16. On Nov. 3 Maretzek began a twenty nights' season of Italian opera. "*Norma*" was the initial performance, with Signora Bosio, Signora A. Bertucca and Signorina Steffanoni in the principal rôles. On Nov. 20 the French company began in "*La Dame de St. Tropez*," with Mlle. Paul as Mlle. Leo Pickard, Robert Kemp and Mr. Dubriel in the chief rôles. The one act vaudeville, "*God and Devil*," was also presented by Mr. Erneste and Mlle. Paul. German performances were given Nov. 22 by a company under the management of Chas. Stein. "*Camps of the Warriors*" was the initial performance, with "*A Day in Naples*" and "*The Ugliest of Seven*;" Nov. 29 "*The Bell Ringer of the Church of Notre Dame*, or *Esmeralda the Gypsy Girl*," was given for the first time in New York; Adelina Patti, announced as the *Infant Prima Donna*, appeared Dec. 2, for the benefit of Signora Novelli. The opera "*Maria Di Rohan*" was rendered. German opera was given Dec. 9 by the German *Liederkranz*, under the direction of A. Paur, when "*Czar and Zimmerman*," a comic opera, was first produced.

Prof. Anderson reappeared Dec. 24, and on New Year's Eve he gave to the poor one thousand five-pound loaves of bread, one thousand fourteen-pound pieces of beef or mutton. One thousand tickets were distributed the day before, and on presentation each one received a loaf of bread and a piece of meat.

Max. Maretzek began a season of twenty nights Jan. 19, 1852. In his company were Teresa Parodi, Amalia Patti, Lorenzo Salvi, Balbina Steffanoni, Pico Vietti, Costi, Beneventano, Rosi, Sig. Patti, Signorina Nevina, Bertucca, and Vietti. Jan. 31 Maretzek

published a card stating that, by the advice and approbation of most of the subscribers for the opera season, the prices of admission, commencing Feb. 3, would be fifty cents to balcony, sofas, dress boxes, and parquet, and twenty-five cents to the amphitheatre. Feb. 6 "Robert le Diable" was sung, with Sig. Salvi (his first appearance in America) as Robert. Julia Turnbull and *corps de ballet* appeared in the grand scene of the opera, also a musical band in the fourth act; Feb. 27 Signorina B. Steffanoni took a benefit, and the prices of admission were advanced. Sig. L. Salvi volunteered. The programme consisted of "La Gazza Ladra," the last scene of "Lucia di Lammermoor," with Salvi as Edgardo, Signora Pico as Pippo, Sig. Vietti as Giannetti, Sig. Beneventano as Fernando, Marini as Podesta, Costini as Lucia, and Rosi as Fabrizio. Salvi's benefit occurred March 1, when "Robert le Diable" was sung, for the last time. "La Gazza Ladra" was repeated March 3 for Marini's benefit, and the season closed March 5.

S. S. Sanford appeared here April 19, 1852, with his New Orleans Opera Troupe (minstrels), and his success in doing so created some excitement among the Astor Place people. He had to pay \$1,000 in advance, for two weeks, before the keys were handed to him, and had to furnish security that the scenery and properties should not be injured. After Mr. Sanford had concluded his performances E. P. Christy offered to give \$200 per night for the house, but the doors were thereafter closed against minstrelsy. Charlotte Hale, wife of Chas. B. Hale, made her American debut here May 8, 1852, as Margaret Overreach, in "A New Way to Pay Old Debts." May 10 G. V. Brooke appeared as Othello, Lynne as Iago, G. C. Jordan as Cassio, Arnold as Brabantio, Harris as Montano, Miss Vickery as Emilia, and Charlotte Wyette (first appearance in New York) as Desdemona; Mr. Brooke also played in "Hamlet," "A New Way to Pay Old Debts," "Merchant of Venice," "The Hunchback," "The Wife," and on May 19, in "The Corsican Brothers," which was followed by Gertrude Dawes, who danced the Irish Lilt, and the romance of "Karfa," founded on the serious pantomime of "Obi, or Three-Fingered Jack":

Karfa	Mr. Stevens	Sam	M. W. Leffingwell
Capt. Orford	Hamilton	Tucky	Seymour
Mr. Ormond	Sam Glenn	Obi Woman	Bowes
Quashee	Moore	Kitty	Mrs. Mason
Rosa	Maggie Mitchell		

Brooke closed his engagement June 5, and the house reopened June 7, with the first appearance in America of Donetti's trained animals, — monkeys and dancing dogs, — who gave pantomime performances. The house closed July 10, and was reopened Aug.

27, 1852, by Frank S. Chanfrau, with Jas. Stark as King Lear. "Mose" was produced, with Chanfrau in the title rôle, and Clara Fisher Maeder as Lize. Sept. 1 this house was called "The New York Theatre," and Sept. 3 Eliza Logan appeared as Bianca in "Fazio." "The Two Bonny castles" was the farce; Sept. 6, "Love's Sacrifice," with Eliza Logan as Margaret Elmore, John R. Scott as Matthew Elmore; Sept. 7, A. J. Neafie took a benefit and acted Othello to John R. Scott's Iago. Charles R. Thorne opened this house Sept. 13, with M. W. Leffingwell, Miss Wyette, Mr. Davenport, Mrs. Penson, Fanny Herring, O'Connor, and Harry Watkins in his company. The Bateman Children, Kate and Ellen, were the first attraction, in "The Young Couple," — Ellen as Charles de Blenville, Kate as Henrietta de Vigny. The fifth act "Richard III.," Ellen as Richard, Kate as Richmond. In consequence of the illness of Mr. Thorne (who had not left his bed since the opening night) the house closed in two weeks. Mr. Thorne had expended \$7,000 in improvements. His illness lasted eight months. F. S. Chanfrau again tried his fortunes here. He opened Aug. 27 with Jas. Stark in "King Lear;" Sept. 30, "Hamlet": Stark as the Dane, R. Johnston as the Ghost, Harry Watkins as Laertes, Keene as Polonius, A. H. Davenport as Horatio, M. W. Leffingwell as first gravedigger, Mrs. Jones as Gertrude, and Mrs. Charles Thorne as Ophelia. This house would seat about seventeen hundred persons. On June 12, 1850, it was sold at auction to the Mercantile Library Association, for \$150,000. On the 20th of the following May, the furniture was sold at auction. The building was remodelled for the purposes of the library at a cost of \$250,000. It was opened April 19, 1854, with imposing ceremonies, as Clinton Hall.

On June 17, 1860, Valentine Vousden opened here with his monologue entertainment. Artemus Ward delivered his first lecture in New York here Dec. 23, 1861, called "The Babes in the Wood." It consisted of a wonderful batch of comicalities, touching upon everything except the "Babes." "One of the features of my lecture," he used to say, "is that it contains so many things that don't have anything to do with it." Artemus Ward's right name was Charles Farrar Browne, and he was born in Maine, April 26, 1834. In addition to "The Babes in the Wood," and "Mormondom," "Sixty Minutes in Africa" was one of his lectures. Mr. Browne died at Southampton, England, March 7, 1867. As a humorist, the fame of Artemus Ward was universal; as a lecturer, he was quaint, original, and entertaining to an indescribable degree.

THE MINERVA ROOMS

A HUMBLE place of amusement called "The Minerva Rooms" was located at 460 Broadway. It was a large room or hall, used for various entertainments of a light order. The Sable Harmonists "warbled" here in November, 1847. The party consisted of Plumer Archer, J. Farrell, W. Roark, Nelson Kneass, J. Murphy, Richard M. Hooley, Mr. Tichenor, and T. F. Briggs. On Sept. 22, 1852, the panorama entitled "Gen. Winfield Scott in Mexico" was unrolled. In Feb., 1853, Risley's "Illustrated River Thames, and the Whole of the City of London," was the title of an exhibition seen here.

THALIAN HALL

A NOTHER humble house called Thalian Hall was situated at 492 Grand Street, near Clinton Place. It was used for concerts, balls, fairs, and the like. Charles T. White appeared here in 1849, as a performer on the accordeon.

STOPPANNI HALL

ON the corner of Walker Street and at 396 Broadway was Stoppanni Hall, opened by Charley White in December, 1848, with a minstrel company called White's Serenaders. Among the performers were Master Marks (now Dick Carroll, Sr.), and Charles Jenkins, banjo soloist. One of the best of the old school minstrels ever seen was Charley Jenkins, and his "The Wild Raccoon Track" was the hit of the times. Banvard's Panorama of the Mississippi was on exhibition here in September, 1850. On Dec. 3, 1851, P. T. Barnum was announced as manager, and he exhibited the panorama of Crystal Palace.

THE SOCIETY LIBRARY ROOMS

THE Society Library Rooms were situated at 348 Broadway, and were on the site of E. S. Jaffray's present building, between Catherine Lane and Leonard Street. They were occasionally used for concert purposes. Fellow's Ethiopian Operatic troupe, formerly Pierce's Minstrels, appeared here Sept. 9, 1850, and continued until the completion of their new hall on Tattersall's grounds, afterwards "444" Broadway. P. T. Barnum exhibited the Aztec Children here in December, 1851. Kimberly's Campbell Minstrels occupied these rooms for a long time. April 5, 1852, the New Orleans Opera and Ballet troupe, Samuel S. San-

ford, manager, opened here. This concern was announced as the only burlesque troupe, and the only American Opera Company in the Union. They introduced original songs, ballads, glees, and choruses, reels, jigs, and hornpipes. Prof. Herman was the leader, and J. H. Kavanagh, musical director. They closed April 17, and went to the Astor Place Opera House.

TRIPLER HALL

ONE of the largest music halls in the world was "Tripler Hall" situated on the west side of Broadway, nearly opposite Bond Street, on ground leased from John La Farge, who subsequently became owner of the building. It was erected by Mr. Tripler for the New York début of Jenny Lind, but was not ready at the stipulated time, owing to unfortunate delays. Its erection cost over \$100,000. It was opened Oct. 17, 1850, by Mme. Anna Bishop, who was a great vocalist, as well as one of the most accomplished women of the English stage. She was versed in all schools, styles, and compositions of excellent music—English, French, German, or Italian—from the sublimest work to the simplest ballad, giving all with a brilliancy and power few could attain. Mme. Anna Bishop was succeeded here by Henrietta Sontag and Alboni, in concerts.

Prof. Anderson, known as "The Wizard of the North," appeared here Aug. 18, 1851, and gave a series of drawing-room entertainments, illustrative of the fallacy of Necromancy, Demonology, and Witchcraft. Catherine Hayes gave her first concert in America here, Sept. 23, 1851. She was the pupil of Sig. Felice Ronconi, brother of the great Giorgio Ronconi, and her first appearance in Italian opera was at Marseilles, France, May 10, 1845, as Elvira in "Puritani." In California this lady was a great success, and it was there she lost, in 1856, \$27,000 by the failure of Messrs. Saunders & Brennon, of San Francisco. One of the most successful benefits ever given in that city was the farewell to this lady. The fire boys had charge of the affair, and that fact was almost equivalent to turning it into a gold mine. The seats were sold at auction, and the greatest excitement prevailed. The bidding rose rapidly from \$50 to \$500, and thence—amid the cheers of an audience almost as large and enthusiastic as at the benefit itself—to \$1,250. This is held to be the highest price ever paid in the annals of concert for a single seat. A Mr. Lobdell offered as high as \$1,050, but, finding that he was hopelessly contending against a wealthy company, he withdrew and paid \$1,000 for the second choice. The dress circle was occupied almost entirely by ladies, many gentlemen having vacated their seats for the gratification of the gentler sex. The profit accruing to Miss Hayes

from this benefit was over \$8,000. In September, 1857, she was married in Europe to her agent, W. A. Bushnell of this city. He died at Biarritz, July 3, 1858. Catherine Hayes died at Sydenham, Eng., Aug. 11, 1861, leaving £16,000.

Prof. Anderson reappeared Oct. 17, 1851, Mme. Biscaccianti gave a concert Nov. 1, and Catherine Hayes gave her eleventh concert Nov. 4.

Catherine Hayes gave a farewell concert Jan. 8, 1852. Mrs. Catherine Sinclair Forrest and George Vandenhoff gave a dramatic and poetical reading March 12. Vandenhoff gave a recitation of Young Lochinvar. Jenny Lind gave her last concert but one in America, May 18-20 at this hall, and took her farewell at Castle Garden May 24. At the concert here May 18, she was assisted by Joseph Burke, violinist, Sig. Badiali, and Theo. Eisfeldt, conductor. Jenny Lind sang the scene from "Der Freischütz," an air from "Beatrice di Tenda," a selection from "Les Huguenots," an aria from "Le Nozze di Figaro," and "The Bird Song." Her last concert but one was given here May 20. Mme. Henrietta Sontag's first concert in America took place Sept. 20. A serenade by the Musical Fund Society was given to her Sept. 13, at the Union Square Hotel. Her success in this country was only equalled by that of Jenny Lind. Besides the extraordinary purity, clearness, and attractiveness of her voice, she possessed a lightness and elegance of utterance quite unparalleled. She died in Mexico, June 16, 1854, of cholera.

Mme. Marietta Alboni gave a concert here Sept. 21, for the benefit of the Widow and Orphan Fund of the N. Y. Fire department. Alboni's first appearance in America was in concert, at this hall, June 23 of the same year. She was assisted by Sig. Augustine Revere, Sig. Antonio Sangiovanni, and Sig. Arditì. She returned to Europe, June 1, 1853. Adelina Patti, announced "as not yet eight years of age," gave a concert Sept. 22, and sang Jenny Lind's Echo song, and "I am the Bayadere." She had been previously announced to appear at Niblo's Concert Saloon. She gave another concert for the benefit of the Rev. Father Mathew, the great apostle of temperance. Alfred Jaell, pianist, made his first appearance in America Oct. 15, in concert, assisted by Max Maretzek's entire opera company, from the Astor Place Opera House. In December, 1851, this place was sold at auction and purchased by John La Farge for \$47,000. Its name was then changed to Metropolitan Hall.

Balls, lectures, and political meetings were held here. Octavia Delille gave her first concert in America here in December. Walter E. Harding was now announced as the lessee and manager. There was a dining saloon connected with it, capable of seating one thousand persons. The "strong minded women" and the Abolitionists

held forth here. The Italian priest revolutionist, Father Gavazzi, lectured here, and the place was threatened with destruction if he were again permitted to speak within its walls. Speak, however, he did, upon the following Saturday, to an audience of five thousand persons. Jenny Lind was announced to begin her farewell concerts in America on Dec. 30, and her last one was to be Jan. 12, 1852. She was to be assisted by Otto Goldsmidt, Joseph Burke, Sig. E. Belletti, and an orchestra, conducted by Mr. Eisfeldt; but, in consequence of the death of her mother in Sweden the day prior to her proposed first concert, she did not appear here at that time.

Camille Urso, the violinist, aged eleven years, gave her first concert in America Oct. 29. William H. Frye began a course of lectures on music Nov. 13. Mme. Alboni made her first appearance in oratorio Jan. 16, 1853. The whole of Rossini's "Stabat Mater" and the prayer from "Moses in Egypt" were given. Paul Jullien, violinist, gave a concert Feb. 22. He was assisted by Henrietta Sontag, Carl Eckhart, Sig. Badiali, Sig. Rozzolini, and Rocco. March 31 Elizabeth T. Greenwald, known as "The Black Swan," gave a farewell concert, assisted by Stephen Leach, Mlle. Ida L'Eclure, G. F. Bristow (conductor), and an orchestra of thirty performers. Sheridan Corbyn was the business manager. May 16 Miss Kimberly gave a reading of "A Midsummer Night's Dream," under the auspices of the American Musical Fund Society; May 18 Prof. Anderson commenced a series of performances in magic. His benefit, and last performance but one in America, was May 27, when he was assisted by Rosina Collins, violinist, and Emma Collins, pianist, their first appearances in America. The Boon Children also appeared in scenes from "Julius Cæsar" and "The School for Scandal." Ole Bull, who made his American début at the Park Theatre in 1843, reappeared in this city May 22, 1853, at this hall.

M. Jullien gave his first concert here Sept. 26. A concert took place Dec. 3, for the benefit of F. Palmo (his first in thirty-eight years). Max Maretzek's Italian Opera company (then playing at Niblo's Garden) appeared. M. Jullien began a second four weeks' series of concerts Dec. 5. His one hundredth concert in America took place here Dec. 21. Great preparations were being made for a full evening dress ball, for Jan. 18, 1854, by M. Jullien, on which occasion his entire concert orchestra was announced to make its first and only appearance in the ball room. Sunday morning, Jan. 8, 1854, this hall was entirely destroyed by fire. M. Jullien lost about \$2,500 worth of music which remained in the hall since his last concert. It was rebuilt and opened Sept. 18, 1854, as the New York Theatre and Metropolitan Opera House.

Henry Willard and Harry Eytinge were the managers, and Julia

Dean and Edward Eddy were the first stars. An original prize address, by Jonas Phillips, was spoken by Harry Eytinge, followed with the National Anthem, sung by the company, and the prelude concluded with a dance by the Rousset Sisters — Caroline, Theresine, Clementine, and Adelaide. This was followed by "The Lady of Lyons":

Pauline	Julia Dean	Widow Melnotte . . .	Mrs. Jordan
Claude Melnotte	E. Eddy	Mme. Deschapelles . . .	Archbold
Glavis	Louis Mestayer	Gaspard	Chas. Warwick
Damas	L. Thompson	Mons. Deschapelles . . .	C. Smith
Beauseant	Geo. Boniface	Landlord	James Conner

After the play came a dance by Mons. Schmidt and Mlle. Thérèse and the performance closed with "Mr. and Mrs. Peter White," with Mrs. Emma Skerrett, Annie Lonsdale, Mrs. Woodward, and others in the cast. On Sept. 19 "The Hunchback," was given, with Grattan Dawson as Thomas Clifford, Charlotte Mitchell as Helen, Sefton as Fathom, and Eddy as Master Walter; Sept. 20, "The Wife." "Romeo and Juliet," "Ingomar," "The Gamester," "Love," "Love's Sacrifice," "The School for Scandal," and "Evadne" followed in rapid succession.

This house was now known as the Great Metropolitan Theatre. "The Belle of the Faubourg" was given Sept. 30, "Isabel, or the Fatal Marriage," Oct. 2; "Romeo and Juliet," Oct. 4; "Lucrezia Borgia," Oct. 5. Sunday evening concerts were begun Oct. 8, with Marion Macarthy. Les Frères Viennese — Carli, Friednisch, August, and Otto — were the vocal performers. Oct. 9 Miss Makeah made her New York début as Parthenia, in "Ingomar." W. Marshall made his first appearance in New York in five years, and acted Ingomar. Oct. 10 Miss Makeah acted Beatrice, in "Much Ado About Nothing;" Harry Eytinge was the Benedick. Oct. 11, "Love's Sacrifice;" Oct. 12, "The Stranger." Mr. Eytinge withdrew from the house in consequence of a quarrel with his partner Willard. Oct. 13 "The Gamester" was given; Oct. 14 Miss Makeah, afterwards Mrs. Geo. Vandenhoff, acted Julia, in "The Hunchback" and Juliana in "The Honeymoon." Grattan Dawson played Sir Thomas Clifford. Oct. 16, "Othello," with Eddy as the Moor, Chas. Pope as Cassio, H. C. Jordan, Roderigo; W. Marshall, Iago; Melinda Jones, Desdemona; and Mrs. Jordan, Emilia. Oct. 17 "Julius Cæsar" was seen, with Marshall as Brutus, Eddy as Cassius; C. Pope, Marc Antony; Oct. 18, "William Tell" and "Pizarro;" Oct. 21 there was a benefit to J. M. Trimble, the architect, when the performance consisted of "The Poor Gentleman," F. S. Chanfrau as Dr. Ollapod, Mrs. F. B. Conway as Miss Worthington, and Mrs. Archbold as Miss McTab; Oct. 23 Alexina Fisher Baker and John Lewis Baker appeared in

"Ion." Oct. 24, "The Foundling of Paris," followed, Oct. 25, by "Satan in Paris;" Oct. 26, "Jane Shore;" Oct. 27, "Wallace;" Oct. 28, "The Ragpicker of Paris;" Oct. 30, "The Mystic Bell of Ronquerolles, or the Memoir of the Devil," Eddy as Nicholas. Nov. 1 Emily Lesdernier made her début as Evadne; Nov. 2, "Corsican Brothers," Eddy as the twin heroes. Nov. 6 Julia Dean reappeared and acted Juliet in "Romeo and Juliet;" afterwards "Lucrezia Borgia," "The Duke's Wager," "Ingomar," "Isabel, or the Fatal Marriage," and for her benefit, "Tortosa, the Usurer." Julia Dean acted Marian in "The Wrecker's Daughter." Nov. 20. Nov. 21, "Pizarro" with E. Eddy as Rolla, George Boniface as Pizarro, Mrs. F. B. Conway as Cora, and Melinda Jones as Elvira; Nov. 22 saw "Finished Picture;" Nov. 24, "The Hunchback" and "Madelaine, or The Foundling of Paris;" Nov. 27, 28, "Griselda," with Mrs. Farren in the title rôle; Nov. 29, "The Stranger." Dec. 2 Jessie McLean made her début on the stage, acting Juliana in "The Honeymoon." James Anderson appeared here Dec. 4, as Hamlet; afterwards in "Othello" and "Damon and Pythias;" Jan. 2, 1855, McKean Buchanan made his first appearance here. He appeared in "Hamlet," afterwards in "Macbeth," "Othello," "Lear," "Richard III.," when the season, which had not been a successful one, terminated. McKean Buchanan made his début in this city at the Old Broadway Theatre. He was announced as a "gentleman amateur."

This house reopened Jan. 8, 1855, with Richard Sands' equestrian troupe, and was followed by the drama, "The Lost Son." The circus season closed Jan. 22, when, in addition to equestrian performances, "The Virgin of the Sun" and "The Wandering Boys" were performed. On Jan. 27 Mary Agnes Cameron made her first appearance on the stage. She was a pupil of John Dyott, and acted Constance in "The Love Chase." She was the daughter of Commodore Cameron, who went to Ireland in the frigate "Macedonia" during the famine. The dramatic company closed on this occasion. Jan. 29 John Nathans and Richard Sands began a season of equestrian performances. The circus season closed Feb. 10. The next manager was James H. Hackett, who opened Feb. 13, with Grisi, Mario, and a company in Italian opera. "Semiramide" was the first opera sung, with the first appearance in America of Felicita Vestvali, who sang Arsace. Feb. 19 was the benefit of James H. Hackett, when "La Traviata" was given. The prices during this engagement were: Orchestra seats, \$7; balcony seats, \$6; parquet and circle, \$5; first circle, \$4 and \$3. Grisi and Mario's last appearances took place Feb. 20, in "Lucrezia Borgia." John S. Clarke made his first appearance in this city May 15, acting Diggory in "The Spectre Bridegroom." June 20 Mary Agnes Cameron rented the house for one night, and made her third and

last appearance in this city, playing Beatrice in "Much Ado About Nothing," and Constance in "The Love Chase."

This house was reopened Sept. 3, 1855, under the title of "The Metropolitan," with Mlle. Rachel and a French company as the attraction. The following was the announcement:

RACHEL'S DRAMATIC COMPANY.

I beg respectfully to inform the public of New York that

Mlle. RACHEL'S FIRST PERFORMANCE

will irrevocably take place on

MONDAY NEXT, THE 3^D OF SEPTEMBER.

It will consist of Corneille's tragedy, entitled

"LES HORACES."

Mlle. Rachel will appear as Camille.

The performance will begin at 7½ o'clock precisely, with Jules de Premeray's new comedy, in two acts, in which the three sisters of Mlle. Rachel will appear.

The second performance will take place Sept. 4, when Racine's tragedy,

"PHEDRE,"

will be presented, with Mlle. Rachel as Phedre.

The third performance on Thursday, Sept. 6, when

"ADRIENNE LECOUVREUR"

will be presented, with Mlle. Rachel as Adrienne, and the fourth performance, on Friday, Sept. 7, will consist of

"MARIE STUART,"

a tragedy by Lebrun, with Mlle. Rachel as Marie.

Prices of admission to Mlle. Rachel's performances:

Orchestra Seats, Parquet and First	Parquet Circle	\$3
Circle	Upper Circle	\$1
		\$2

RAPHAEL FÉLIX, manager of the Rachel company.

Mlles. Dina and Lia Félix, M. Dieudonne, and M. Leon Beauvillet were in the company. At that time the French colony in this city was a small one, and the high prices of admission to the boxes and parquet prevented its being very numerously represented on any occasion during Rachel's engagement. The house was crowded the first night, yet I doubt if one individual in twenty had the slightest acquaintance with the French language. That there should be no change of scene throughout the piece, and that the curtain should never fall between the acts, the stage being simply left vacant for a brief interval, puzzled the audience not a little, while the meagreness of the plot, the poverty of incident, the long and tedious speeches of many of the characters rendered the play decidedly wearisome. Rachel had no pretensions to

beauty, and the expression of her countenance was one of the most unhappy I have ever seen; but her worn, weary aspect, her sad, mournful eyes, were not ill-suited to the tragic rôles she assumed. Her voice was no longer so full and round as when I had seen her in Paris some few years previously, and she appeared, too, not to have fully recovered from the fatigue of her sea voyage. Yet, notwithstanding these drawbacks, her *Camille* was a magnificent piece of acting. The curse in the fourth act she gave with a burst of fury which fairly electrified the audience. Her death scene was powerful — painfully so — and not easily forgotten by any one who had once witnessed it. The "upper ten" not turning out as largely as was anticipated, the middle-class playgoers were appealed to by a reduction of the prices of admission, but this failed to bring the masses. On her off nights she gave "readings" at the Broadway Tabernacle, which consisted of selections from the French poets and entire scenes from various plays in which she was assisted by members of her company.

After many requests having been made for her to sing "*La Marseillaise*" she consented, and on Oct. 12, and several subsequent nights, "*La Marseillaise*" was given by Rachel after the play. Having quite lost whatever voice she might once have possessed, she chanted, rather than sang, the lines. She gave \$1,000 to the widows and orphans of the victims of the yellow fever at New Orleans. She went to Boston, where she made her *début* Oct. 27. She returned to this city, and appeared at the Academy of Music, alternating with the Italian opera, but the engagement was a dire failure. Her last appearance here was Nov. 17, as *Phedre* and *Le Moineau de Lesbie*. While playing at the Walnut Street Theatre, Philadelphia, an incident occurred that was the cause of her death. It was an extremely cold night, and between the acts Rachel, instead of going to her dressing-room or greenroom, where a fire rendered it pleasant and comfortable, sat beside a small table placed near the prompter's seat. On the table she had placed several wax candles, the book of the play, and some papers. There, in the extreme cold, with but a slight covering, sat this fragile, classic form, the cold air rushing down, around and about her, chilling with its icy influence even those who were seated in the parquet. Raphael Félix, Rachel's brother, had taken the theatre in its entirety, assuming all the expenses of heating and lighting, and he thought it probably a master stroke of economy to suppress the furnace fires, or possibly he did not trouble his head about them. But Rachel awoke the next morning, gasping with pneumonia, and Raphael's saving in fuel resulted in the untimely death of his great sister. Rachel sailed for Charleston, S. C., where she was able to give one performance Dec. 17, 1855, and it was her last appearance on any stage. She acted *Adrienne Lecou-*

vreur. From Charleston she went with her company to Havana, expecting she would be well enough to act, but she never did. Day by day she grew weaker, until at last, finding that it was useless to prolong the struggle, she returned to Europe, took up her abode at the Villa Sarden, at Cannes, France, where she died almost alone, Jan. 5, 1858. Thus passed away the greatest tragic actress France has ever produced. Sarah Felix, sister of Rachel, played in "Les Horaces" at the début here of Rachel. She was two years the senior of Rachel. She was a comedienne, and was engaged at the Gymnase and the Comedie, Paris. She died in Paris, Jan. 13, 1877. It is said that her declining years were devoted to the vending of cosmetics, which implies that but little Rachel's great wealth descended to her. There were two other sisters, Dina and Lia.

The Rachel season terminated Oct. 20, and the house was closed for alterations. Laura Keene was the lessee, who announced the reopening for Dec. 24, with, for the first time in America, "Prince Charming."

Laura Keene had an indignant "card" in the morning papers Dec. 24 in which she protested against "wanton attacks, malicious insinuations, and ungenerous allusions," and asked, pertinently why she should be expected to refrain from catering to the public because there were other establishments with which hers might interfere. This same piece had been announced by E. A. Marshall for the holiday attraction at the old Broadway Theatre. Quite a war of words took place between Laura Keene and Marshall. Some of the newspapers treated Miss Keene in particularly ungallant manner. "Prince Charming" was done at the old Broadway on the night of Dec. 24, but not so at the new house, as advertised; nor did it open. Laura Keene was announced to be indisposed, but the truth is that the night before the opening was to take place, some miscreant cut and slashed off the best scenes in the play so badly that it was impossible to use it. An advertisement appeared in the newspapers, signed Laura Keene, offering a reward of \$500 for the apprehension of the person who cut the scenery. The opening took place Dec 27, with "Old Heads and Young Hearts." The company engaged were Mrs. Abbot, Rosalie Durand, Kate Reynolds, Mrs. W. Hough, Emma Hall, Mary Marshall, Mrs. Carpenter, Annie Walters, Mr. and Mrs. Frank Rea, Fanny Dean, Laura Bishop, Mr. and Mrs. Fred Lyster, Clara Cushman, Minnie Scott, George Jordan, Charles Bass, Harry Hall, John Dyott, T. B. Johnson, T. Watson, George Vining, Thos. Chandler, Thos. Price, Frank Trevor, Fred G. Kirk, Mr. Carpenter, Mr. Charles. Laura Keene was directress; Fred Lyster director of vocal music; Mons. Monplaisir, ballet-master; Thomas Baker, leader of orchestra.

The house was now christened "Laura Keene's Varieties." The cast of "Old Heads and Young Hearts" was:

Earl Pompier	Mr. McDouall	Tom Coke	Mr. Chandler
Col. Rocket	H. Hall	Bob	T. B. Johnson
Littleton Coke	G. Jordan	Countess Pompier	Mrs. Carpenter
Jesse Rural	Chas. Bass	Lady Alice	Laura Keene
(First appearance in four years).		Miss Rocket	Lottie Hough

Laura Keene managed to play her part in the comedy, but broke down while reciting an original poetical address. Dec. 29 "Dreams of Delusion" was seen, with Kate Reignolds as Amabel; Dec. 31, "Dreams of Delusion" and "Masks and Faces." The latter play had this cast:

Sir Charles	Geo. Jordan	Mrs. Vane	Kate Reignolds
Ernest Vane	F. Chandler	Mrs. Triplet	Mrs. Carpenter
Colly Cibber	Mr. McDouall	Cleopatra	Miss Henry
James Quin	M. Wemyss	Roxalina	Miss Carman
Snarl	T. B. Johnson	Kittie Clive	Lottie Hough
Triplet	Chas. Bass	Margaret Woffington	Laura Keene

Jan. 7, 1856, "King of the Court" was given for the first time, Geo. Jordan as Louis, C. Bass as Marquis, Kate Reignolds as Adrienne, and Laura Keene as Louise. Rosalie Durand made her début here as Thérèse. "Perfection" was the afterpiece, and Mr. C. Howard appeared as Charles Paragon. Jan. 14, "The Love Chase;" Jan. 16, "Still Waters Run Deep," George Jordan as Hawksley; Jan. 21, "The Lady of Lyons," Mary Wells as Mme. Deschappelles (her first appearance here); Jan. 24, "Money," Annie Lee (her first appearance here) as Georgina Vesey; Jan. 26, the drama, "The Violet," and the burlesque, "Midas;" Feb. 4, the farce, "The School for Tigers;" Feb. 8, "The Love Chase," and first appearance of Conrad Clarke, acting Master Walter; Feb. 11, "Belphegor the Mountebank, or the Pride of Birth," Mrs. Lesdernier making her appearance as Madame De Barbleu; Feb. 15, "Masks and Faces;" Feb. 18, "Serious Family," Louis Mestayer (his first appearance here) as Charles Torrens; "The Hunchback" (first time here) Feb. 21. For Washington's birthday a rhythmic, musical, scenic, dramatic, extravaganza, called "Novelty" was given in one act and ten tableaux:

The Directress	Laura Keene	Novelty	Rosalie Durand
Fashion	Emily Lesdernier	Fortune	Kate Reignolds

The first tableau was "Toodles," by a gentleman who once "twinned" with the great original; second tableau, Rachel, Annie Walters as the tragedienne; third tableau, Mr. and Mrs. Barney Williams, by T. B. Johnson and Lottie Hough, the latter singing "Bobbing Around" and "Whiskey in the Jug;" fourth tableau, "Undine," by Mlle. V. Franck, Mlle. N. Tilman and Mons. Til-

man; fifth tableau, "Pauline;" sixth, "A Midsummer Night's Dream;" seventh, Shakespeare; eighth, "Uncle Tom;" ninth, "Herne, the Hunter;" tenth and last tableau, "The Apotheosis of Washington." Feb. 25 "Look Before You Leap," was given. March 3 "Two Loves and a Life" was played for the first time in America, with this cast:

Sir Gervase	Geo. Jordan	Father Radcliffe	H. Hall
William	S. K. Chester	John Daw	T. B. Johnson
Musgrave	Wemyss	Capt. Jansen	Lyster
Capt. Dormer	Mr. Howard	Sampson Potts	Frank Rea
Standish	S. Trevor	Farmer	Mr. Carpenter
Ruth Ravenscar	Laura Keene	Annie	Kate Reignolds

This drama held the boards until March 15, when "She Stoops to Conquer" was acted. "Camille, or A Moral of Life," adapted and rearranged with many novel effects expressly for this establishment, was acted for the first time, March 17, and thus cast:

Armand Duval	Geo. Jordan	M. Duval	Chas. Bass
Count De Giray	Mr. Chandler	Gaston	T. B. Johnson
Dr. Lesage	Mr. McDouall	St. Gauden	Mr. Wemyss
Arthur	Trevor	Camille	Laura Keene
Gustave	Howard	Nichette	Annie Lewis
Nanine	Kate Reignolds	Prudence	Mary Wells
Mlle. Marie	Miss Tree	Mlle. Anais	Miss McDonough
Spirit of Camille's Mother			Emily Lesdernier

This version of "Camille" was a decided improvement on all others. The life of the coquette, her abandonment to vice, her redemption once, her love for Armand, her sacrifice of him and his love for very love, her illness, decay, and death — were all represented as a dream, from which, in the last scene, she awoke to the realities around her. Many of the objectionable features of the original were omitted. This drama was given by Laura Keene in four acts and six tableaux, with an apotheosis. April 5 "The Bride of Lammermoor," was given, with the first appearance of G. K. Dickinson, who acted Edgar; April 7, first time here, "The King's Rival." Ada Clare appeared as Mrs. Wells. H. Hall took a benefit April 19, when the bill was "Faint Heart Never Won Fair Lady," Emma Hall (her first appearance in America) as King Charles; "St. Mary's Eve," and "The Unfinished Gentleman," Lionel Goldsmidt making his first appearance in America as Bill Downey in the latter play; April 23 "The Marble Heart" was acted for the first time here.

May 5 the musical burlesque, "Norma," and "Slightly Removed," were acted for the first time. An original American comedy called "My Wife's Mirror," was given May 10, for the first time. "Diane, or Hands, not Hearts" was seen May 12, for the first time. Mrs. John R. Scott was in the cast. For Rosalie

Durand's benefit, May 24, "The Daughter of the Regiment" and "Novelty" (fifty-seventh and last time) was done. This terminated Rosalie Durand's engagement here. May 26 John Brougham's dramatization of "Jane Eyre" was acted for the first time. Laura Keene made her reappearance, after a long illness, in the title rôle. This was the cast:

Rochester	George Jordan	Lord Theodore . . .	G. K. Dickinson
Col. Dent	H. Hall	Brocklehurst . . .	C. Bass
John Downey	T. B. Johnson	Lady Blanche . . .	Kate Reignolds
Jane Eyre	Laura Keene	Dowager	Mary Wells
Lady May	Ada Clare	Mrs. Gryce	Mrs. J. R. Scott
Mrs. Col. Dent . . .	Miss McDonough	Grace Pool	Mrs. Carpenter
Miss Temple	Annie Walters	The Maniac Wife . .	Mrs. Jarvis
Miss Sentscherd . .	Emily Lesdernier		

Chas. Bass had a benefit June 5, with "The Rivals," first appearance here of Mrs. H. P. Grattan as Mrs. Malaprop, and the comedy "It Takes Two to Make a Bargain." Charles Loveday appeared June 10, as Frederick Flighty in "Married Rake." "The Spitalfield's Weaver" was seen for the first time at this house, June 14, at the benefit of H. Hall. "Clarissa Harlowe, or the History of a Young Lady," was given June 16, for the first time, and with this cast:

Lord Robert	G. K. Dickinson	Patrick	Geo. Jordan
Capt. James Harlowe .	Chas. Loveday	Mrs. Harlowe . . .	Mary Wells
Clarissa Harlowe . .	Laura Keene	Arabella	Emily Lesdernier
Jenny	Kate Reignolds	Mrs. Smith	Mrs. J. R. Scott

The season closed June 21, 1856, with a benefit to Laura Keene, when "The School for Scandal" was played with this cast:

Sir Peter Teazle . . .	C. Bass	Sir Snake	Chester
Sir Oliver	Wemyss	Careless	Howard
Charles	Geo. Jordan	Sir Harry	Wilson
Joseph	G. K. Dickinson	William	Carpenter
Crabtree	T. B. Johnson	Lady Teazle	Laura Keene
Sir Benjamin	Loveday	Maria	Mrs. T. B. Johnson
Rowley	McDouall	Lady Sneerwell . .	Emily Lesdernier
Moses	H. Hall	Mrs. Candour . . .	Mary Wells
Trip	Reeve	Mary	Mrs. J. R. Scott

When Laura Keene leased this house, she took it for one year at the weekly rent of \$400. She had the privilege of a renewal of four years from September, by giving notice on the first of May. On that day she was in arrears for rent, and gave no notice. Strictly speaking, therefore, the covenants of the lease were violated. But on May 19 she paid La Farge, at his residence, \$2,875, the amount due in full. On receiving this money, it is said La Farge promised Laura Keene the theatre for four years from September, 1856, but Wm. E. Burton purchased the building, and took a lease of the ground, causing Laura Keene to close

her season, June 21, 1856. This house was reopened Sept. 8, 1856 as Burton's New Theatre, with "The Rivals." During the summer Burton had the theatre redeccorated, the faulty construction of the stage remedied, the unsightly boxes in the second tier removed, and the whole proscenium reconstructed. The company was: Agnes Robertson, Polly and Louise Marshall, Fanny Vining (Mrs. E. L. Davenport), Sallie St. Clair, Fanny Brown, Mrs. Milton Rainford, Mrs. Charles Howard, Mrs. Hughes, Georgiette Fisher (daughter of John Fisher of the old Park), Mesdames Dunn, Holman, Amelia Parker, Misses Tree, Miller, McCormick, Florence Everett, Brooks, Howe, C. Fielding, Morton Stella, Charles, Philips, Bell, Ducey Barre (dancer), E. L. Davenport, Dion Bourcicault, Thomas Placide, Charles Fisher, Mark Smith, D. Howard, Harcourt, L. C. Bishop, John Moore, Dan Setchell, Milton Rainford, Everett, Tree, Winslee, Geo. Holman, Gourlay, C. Parsloe, Hurley, Lawson, Paul Shirley, and Wm. E. Burton. The principal dancer was Geo. Smith; stage manager, John Moore. "The Rivals" was cast as follows:

Sir Anthony Absolute	Mark Smith	Fag	John Moore
Capt. Absolute	Charles Fisher	Lydia	Mrs. C. Howard
Sir Lucius	D. Howard	Julia	Mrs. A. Parker
Falkland	Mr. Rainford	Mrs. Malaprop	Mrs. Hughes
Bob Acres	Burton	Lucy	Fanny Brown
David	Thos. Placide		

This was followed by a dance by Geo. W. Smith and Ducey Barre, after which "The Loan of a Lover," with Geo. Holman as Capt. Amesfort, Thomas Placide as Peter Spyk, Gourley as Delve, Bishop as Swyzel, Miss Everett as Ernestine, and Mrs. Charles Howard as Gertrude. "She Stoops to Conquer" was acted Sept. 10, with Charles Fisher as Young Marlow, Mark Smith as Hardcastle, Burton as Tony Lumpkin, Dan Setchell as Diggory, and Mrs. Charles Howard as Miss Hardcastle. "The Swiss Cottage" was the farce, T. Placide acting Natz Tyck, Geo. Holman Corporal Max, and Mrs. C. Howard Lisette with songs; Sept. 15, "The Honeymoon" for the first appearance here of Mr. and Mrs. E. L. Davenport as Duke Aranza and Juliana; Sept. 17, first night of the new comedy, "Charity's Love." Polly Marshall made her American debut Sept. 22, as Fanny Gribbles and Katherine Klopfer.

Polly Marshall was a favorite at this theatre. She excelled in that vein of light comedy and burlesque which Mrs. Keeley and Mrs. Fitzwilliam had made their own on the London stage. She possessed youth, good looks, a vivacious temperament, a quick perception of fun and frolic, eyes that merriment lit up like stars, a voice full-toned and sweet, and carefully cultivated. Her dancing was thoroughly artistic and pleasing, and withal she was an actress who never tried to do anything beyond her powers. She returned to

England Sept. 11, 1862, where she died. Her first appearance on the stage was at Covent Garden Theatre, London, Sept. 7, 1840, as Robin in "The Merry Wives of Windsor," to Bartley's Falstaff, and as the Fairy Dewdrop in the extravaganza "The Sleeping Beauty."

"The Witch Wife" was a new play first acted Sept. 25. "The Queen's Husband" was first acted here Oct. 2, followed by "The Poor Scholar" and "Twice Killed," all the same night. "The Wreckers, or a Dream at Sea," had its initial performance Oct. 9. E. L. Davenport took a benefit Oct. 16, and acted "Hamlet;" Oct. 21 "The School for Scandal" was done, with Burton as Sir Oliver, Mark Smith as Sir Peter Teazle, E. L. Davenport as Charles Surface, Charles Fisher as Joseph, Thomas Placide as Crabtree, Dan Setchell as Trip, Mrs. E. L. Davenport as Lady Teazle, and Louisa Howard (her first appearance) as Maria; Oct. 27 the new play of "Self" was presented and cast thus:

Unit	Burton	Mrs. Apex	Mrs. A. Parker
Apex	C. Fisher	May Apex	Mrs. E. L. Davenport
Charles	Morton	Mrs. Radius	Mrs. C. Howard
Cypher	T. Placide	Mrs. Codliver	Polly Marshall
Promptcash	D. Setchell		

It had a run of twelve nights. "Presented at Court, or the City Heiress," had its first representation here Nov. 10, with E. L. Davenport in his original character of Rochester, as played by him in London; Nov. 17 Agnes Robertson and Dion Bourcicault appeared in "Genevieve, or the Reign of Terror;" Nov. 28 a new drama by Bourcicault, entitled "Victor and Hortense," and the extravaganza, "Blue Belle, a Fairy Tale," were first acted. The cast of "Victor and Hortense" was:

Victor	Dion Bourcicault	Chaplor	Mr. McRae
Mallard	Mark Smith	Hortense	Agnes Robertson
Michael	Dan Setchell	Mme. Pommard	Mrs. Hughes

The last new ballet *divertissement*, "Les Nymphs Des Bois," was danced by Mlle. Ducy Barre, Geo. Smith, and *corps de ballet*; "Blue Belle" was cast as follows:

Bob Barleycorn	Burton	The Countess	Polly Marshall
Kickeriwiski	Dan Setchell	The Count	Mark Smith
Coupee	J. Moore	Blind Fiddler	Fanny Brown
Sig. Gargellini	Holman	Jelva	Miss L. Marshall
Blue Bell	Agnes Robertson		

Dec. 5, for the first time here, "The Phantom" was seen; Dec. 8, "The Rights and Wrongs of Woman;" Dec. 9 "The Toodles" was acted; Dec. 10 "The Slave Actress," a new play, was given with this cast:

Emperor Paul	Rainford	Von Fiezenspan	Burton
Prince Feodar	Morton	Fobwei	D. Setchell
Piotze	C. Fisher	Marie	Jane Coombs
Petrouvna	Polly Marshall		

This was the first appearance at this theatre of Jane Coombs; Dec. 15 Burton played Bob Tyke, in "The School of Reform;" Dec. 16, "Dombey and Son" (first time here) and "Paul Pry." Polly Marshall was seen as Susan Nipper for the first time. Dec. 22, "The Jealous Wife," when Julia Bennett Barrow made her first appearance in this city in several years, acting Mrs. Oakley; Dec. 26, "Twelfth Night," Mrs. Barrow as Viola, Jane Coombs as Olivia, Polly Marshall as Maria, Burton as Toby Belch, Mark Smith as the clown, Charles Fisher as Malvolio, and Dan Setchell as Fabian.

Jan. 2, 1857, a new play, called "Fascination," was done with this cast:

Sir Topaz	Burton	The Princess	Mrs. Barrow
Caspar Fabian	C. Fisher	Madaline	Sara Stevens

This was Sara Stevens' first appearance at this theatre. "Our Wife" was given, for the first time in America, Jan. 9; "She Would and She Would Not," with Mrs. Barrow as Hypolite, Jan. 10; "Much Ado About Nothing," Jan. 13, with Burton as Dogberry (first time in New York). Mr. Belton, from the Boston theatres, played Benedick, it being his first appearance in this city. Charles Fisher was Leonato, and Mrs. Barrow, Beatrice. Jan. 16 "Toodles" and "Serious Family" were given; Jan. 19, first time of "Vice and Virtue, or Woman's Heart;" Jan. 26, first time in New York, "Olympia," written for Mrs. Barrow. Jan. 29 she was seen as Rosalind in "As You Like It."

John Brougham appeared Feb. 2, as Dennis Bulgruddery in "John Bull;" "The Rivals" and "The Comedy of Errors" were acted Feb. 9, with Brougham as Sir Lucius, Burton as Bob Acres, and Burton and Brougham as the two Dromios; Feb. 12 "Retribution," was played for the first time, and Ada Plunkett made her debut here March 2, for Mrs. C. Howard's benefit. Charles Howard made his first appearance this season, acting Charles II.; March 9, J. W. Wallack, Jr., (first appearance at this theatre) in "Wat Tyler," with this cast:

Richard	Sara Stevens	Sir William	Tree
Roland	Rainford	Wat Tyler	J. W. Wallack
Sir Robert	Chas. Fisher	Alice	Mrs. A. Plunkett
Maud	Mrs. Dunn	Robin	Mark Smith
Piers Wharton	L. P. Barrett	Markham	Holman
John Ball	Morton		

"The Old Dutch Governor" was revived March 19, for the first time in many years. "Wall Street" was done March 23. It was founded on Ponsard's comedy of "The Bourse," by T. B. De Walden. "The Rules of the House, or the Revolt of the Boarders," was a farce with the scene laid in a Bleeker Street boarding-house. It was first acted March 28. "The Honeymoon" was presented the same night, with

J. W. Wallack, Jr., as Duke Aranza. "A Winter's Tale" was performed April 6, with Sara Stevens as Perdita, J. W. Wallack, Jr., as Leontes, Charles Fisher as Polixenes, Burton as Autolycus, and Polly Marshall as Dorcas.

The Pyne & Harrison Opera company appeared, April 14, in "The Crown Diamonds," Harrison as Don Henrique, S. Leach as Reboliedo, Horncastle as the Count, Susan Pyne as Diana, and Louisa Pyne as Catarina, in which character she introduced the echo song of "The Skylark." E. Mollenhauer was conductor. April 16, "The Bohemian Girl;" April 18, "The Daughter of the Regiment;" April 21, "Maritana," when W. V. Wallace, the composer of the opera, was the conductor, for this night only; April 23, "La Sonnambula;" April 25, "Fra Diavolo" and "Midas," with Louisa Pyne as Apollo. The Pyne and Harrison company made their last appearance in America (as an organization) Friday, May 1, in aid of the Widows and Orphans' Fund of the New York Fire department, in a grand concert at this house. Susan Pyne, however, took a benefit at Niblo's Saloon, May 7, and gave a concert, at which she was assisted by Louisa Pyne and Mr. Harrison. This was their farewell of America. April 20 "Paul Shark," was first acted here, and April 27, "Hearts are Trumps, or the Gambler's Daughter." "Our Best Society," founded on "Potiphar's Papers," was revived April 29.

Edwin Booth appeared May 4, in "Richard III.":

Richard	Booth	Richmond	C. Fisher
King Henry	Mark Smith	Duchess of York . . .	Mrs. Rainford
Queen Elizabeth . . .	Amelia Parker	Tressel	L. P. Barrett
Lady Anne	Sara Stevens		

Mr. Booth continued till May 30, and acted Sir Giles Overreach; Shylock; "King Lear;" "Richard III.;" "Romeo and Juliet," Mrs. E. L. Davenport as Juliet, Charles Fisher as Mercutio, and Mrs. Hughes as the Nurse; "Hamlet," L. P. Barrett as Laertes; Claude Melnotte in "The Lady of Lyons;" Iago, to Charles Fisher's Othello; Sir Edwin Mortimer in "The Iron Chest;" Julian St. Pierre in "The Wife;" "The Stranger;" Pescara in "The Apostate;" "Richelieu;" Brutus, Sara Stevens acting Tarquinia, Charles Fisher as Sextus Tarquin, L. P. Barrett as Titus, and Amelia Parker as Tullia. For his benefit and final appearance, May 30, he played "Richard III." On May 25 Young Hengler, a tight-rope performer, who, it was stated, had appeared in England as an actor, made his last appearance in America and acted Hamlet, Julia Daly as Ophelia. For Mark Smith's benefit, June 1, Mary Shaw made her second appearance in this city, playing Sally Scraggs in "The Stage Struck Taylor." The season closed June 6, with "Married Life." A summer season began June 8, with Mr. and Mrs. W. J. Florence the stars.

On June 9, 1857, A. H. Davenport, familiarly known as "Dolly

Davenport," visited this theatre and discovered, sitting in one of the private boxes, his wife, Lizzie Weston, accompanied by a physician and Edwin Forrest. He waited until the play was over, and, stationing himself at the door, waited their coming out. As they were about to leave the theatre, "Dolly" expressed himself very freely as to what he thought of the situation of affairs. Mr. Davenport, who was married to Miss Weston in 1853, separated from her May 1, 1857. "Dolly" was armed with a revolver, and fearing a serious termination to this *émeute*, some one threw up "Dolly's" arm and the pistol was discharged in the air. June 29 "Sunshine Through the Clouds," "Trying it On," and "Catching a Governor," with Julia Daly as Katherine Kloppe in the latter piece, was the programme. "Black Eyed Susan" was seen July 1, with Charles Fisher as William and Mrs. Holman as Susan. Boothroyd Fairclough also appeared as Richard III. "The Naiad Queen" was presented July 3, with Lizzie Weston Davenport as the Naiad Queen, and Mlle. Katarina did a dance. Wm. Wood, the pantomimist, was also in the play. July 21 promenade concerts were begun, with Miss Behrend and members of the Philharmonic Society, and the Seventh Regiment band. Carl Jacopi, the American tenor, appeared July 22. Maggie Mitchell was seen Aug. 3, as Katie O'Shiel; Aug. 4 Susan Denin acted Widow Delmaine in "The Serious Family;" Aug. 10 Maggie Mitchell played Narramattah in "The Wept of the Wish-ton-Wish," also Cleopatra in the farce of "Anthony and Cleopatra;" Aug. 11, Narramattah and "The French Spy." She closed Aug. 15, with "Satan in Paris," in which she sustained six different characters, appearing also as Katie O'Shiel. On Aug. 17 Felicita Vestvali was heard in opera, supported by Amodio, Brignoli, Colletti, and Luigia Caranti. "Lucrezia Borgia" was the first opera; Aug. 21 Vestvali sang, and Sig. Giannoni (first appearance in New York) was Tebaldo in "Giulietta e Romeo;" Aug. 28 "Ernani" was given, with Vestvali as Carlos. This was the first time in this theatre of the opera, and the first time Vestvali assumed the rôle in America.

The next season began Aug. 31, 1857, with the company consisting of Susan Denin, Mrs. W. H. Smith, Sallie St. Clair, Mrs. Seymour, Josie Orton, Ada Clifton, Miss Denham, Amelia Parker, Miss Miller, W. H. Briggs, L. P. Barrett, Jas. Seymour, Charles Fisher, Mark Smith, John Moore, Dan Setchell, J. L. Barrett, Mrs. Holman, Bishop, McRae, Paul, Lawson, Baccianti, Hurley, Gledhill, Sherley, Vernon, De Silveria; John Moore, stage manager; Henry C. Jarrett, acting manager. Edwin Booth appeared as Sir Giles Overreach on the opening night, and afterwards as Richelieu; Pescara, in "The Apostate;" Sept. 4, Sir Edward Mortimer in "The Iron Chest," and Richard III. James E. Murdoch appeared Sept. 7, as Young Mirabel, in "The Inconstant," and

later in "Hamlet," "The Stranger," "The Dramatist, or Catch Him Who Can," and "Money," with Wm. E. Burton as Graves, Mrs. W. H. Smith (her first appearance) as Lady Franklin. On Sept. 16, he played Rover in "Wild Oats," and Petruchio in "Taming of the Shrew," Susan Denin acting Katharina. Murdoch afterwards appeared as Charles de Moor in "The Robbers;" as Duke Aranza in "The Honeymoon," to Sallie St. Clair's (first appearance in this city) Juliana; in "The School for Scandal," Sallie St. Clair as Lady Teazle, Murdoch as Charles Surface.

After an absence from this city of a little over five years, Charlotte Cushman appeared, Sept. 28, as Bianca in "Fazio," Charles Foster as Fazio, Ada Clifton as Aldabella; Sept. 29, as Lady Teazle, to Burton's Sir Oliver and Mark Smith's Peter Teazle in "The School for Scandal;" Oct. 3 she played Romeo to Susan Denin's Juliet, with Mrs. Hughes as the Nurse in "Romeo and Juliet." Oct. 1 Miss Cushman was seen as Mrs. Haller in "The Stranger;" and later as Rosalind in "As You Like It;" Meg Merrilies in "Guy Mannering;" Bianca in "Fazio," and Tisbe in "The Actress of Padua." She terminated her engagement Oct. 22, as Meg Merrilies, and Mrs. Simpson in "Simpson & Co." She reappeared Oct. 27, as Lady Macbeth. Charles Fisher acted Macbeth, Geo. Boniface, Macduff; L. P. Barrett, Banquo; Mark Smith, John Moore, and Dan Setchell were the three witches. Later she acted Tisbe in "The Actress of Padua;" Romeo, to Susan Denin's Juliet; Meg Merrilies, and "Janet Pride, or the Mother and the Daughter," the star playing two characters. Nov. 6 Miss Cushman played Lady Gay Spanker in "London Assurance," and Mrs. Simpson in "Simpson & Co.;" she also acted Queen Katharine in "King Henry VIII.," and on Nov. 13 was seen as Cardinal Wolsey in the same play. The same night she played Lady Clifton in "Lesson of the Heart;" Nov. 14, "London Assurance" was given with this cast:

Lady Gay	Cushman	Max Harkaway	Susan Denin
Mark Meddle	Burton	Dazzle	Charles Fisher
Sir Harcourt	Mark Smith	Charles	W. Briggs

On Nov. 16 the juvenile actress Anna Maria Quinn appeared in "The Actress of All Work," in which she sustained seven different characters; Nov. 21 "Paris and London" was done; Nov. 26 was produced a local drama called "A Day in New York,"—Morning on the Battery—Noon in Broadway—Night in the Bowery. Nov. 30, for the first time, a new comedy dramatized from Thackeray's novel, "Vanity Fair" was acted, followed by the farce "Burton Worried by Brougham." "A Day in New York" was also acted. Burton appeared as a dock rat and an Irish apple woman. J. Rogers, a comedian from London, made his American début Dec. 2, as Tom Tippler in "You're Sure to be Shot;" the

travesty "Hamlet" was also given, with Brougham as Hamlet, Mark Smith as Ophelia, and Burton as the Ghost.

Charles Mathews began an engagement Dec. 14, as Dazzle in "London Assurance." Burton was Meddle; John Brougham, Max Harkaway; Mark Smith, Sir Harcourt Courtley; Dec. 15, 17, "Cure for the Heartache," Mathews and Burton as Young and Old Rapid. Mathews took his benefit Dec. 22, and played Charles Surface (first time in America) in "The School for Scandal." The cast was:

Sir Oliver	Burton	Joseph	C. Fisher
Sir Benjamin	Brougham	Crabtree	John Moore
Sir Peter	Mark Smith	Trip	Dan Setchell
Lady Teazle	Lizzie W. Davenport	Moses	Seymour
Mrs. Candour	Mrs. W. H. Smith		

Brougham's burlesque, "Columbus el Filibustero," with Brougham as Columbus, Mark Smith as Ferdinand, and Lizzie Weston Davenport as Columbia, was presented Dec. 30. Charles Mathews also acted four parts and sang three songs in his own farce "He Would Be an Actor." "A Bachelor's Wife," written for this theatre, was produced Jan. 11, 1858, with Charles Mathews and John Brougham in the cast. "Twelfth Night" was done Jan. 17, with this cast:

Sir Andrew Aguecheek	C. Mathews	Orsini	Briggs
Toby Belch	Wm. E. Burton	Malvolio	C. Fisher
Fabian	Dan Setchell	Viola	Lizzie W. Davenport
Olivia	Amelia Parker	Sebastian	L. P. Barrett
Maria	Mrs. W. H. Smith		

"Old Heads and Young Hearts" was given Jan. 27, with Charles Mathews as Littleton Coke, and Chas. Fisher as Jessie Rural.

"The Merry Wives of Windsor" was played Jan. 30, for Burton's benefit, with a cast that contained more sterling talent than was ever before brought together in this country:

Sir John Falstaff	Burton	Sir Hugh	C. Mathews
Master Slender	Walcot	The Jolly Host	Brougham
Master Ford	Fisher	Justice Shallow	Mark Smith
Master Page	Briggs	Dr. Caius	John Moore
Pistol	Setchell	Bardolph	Seymour
Fenton	Holman	Corporal Nym	McRae
Mrs. Ford	Lizzie W. Davenport	Mrs. Page	Amelia Parker
Dame Quickly	Mrs. Hughes	Anne Page	Miss Miller

Charles Mathews took a benefit Feb. 9, when "The Serious Family" was acted, with John Brougham as Capt. Murphy Maguire, C. Mathews as Charles Torrens, Burton as Aminadab Sleek, and Lizzie Weston Davenport as Mrs. Torrens. "Romance and Reality, or the Young Virginian," was first played here Feb. 12. Mathews' new farce "The Head of a Pin," was first produced Feb. 18. Mathews took another benefit Feb. 20, and it was his last night. He acted on that occasion seven parts, and sang three songs. He played

a successful engagement of sixty nights. Charles Walcot took a benefit Feb. 23, when "The Road to Ruin" was given, Burton as Goldfinch in the third and fourth acts; Brougham was the Goldfinch of the second act, and Walcot played it in the fifth act. "The Savage and the Maiden," was seen for the first time here. Burton appeared as Crummels. March 1 Mr. and Mrs. E. L. Davenport appeared in "Richard III." and later in the "Struggle for Gold," "Othello," and March 10, for the first time on any stage, the American drama "The Coup d'État." On March 16 a new play was produced for the first time, entitled "The Mormons, or Life in Salt Lake City," by Thomas Dunn English. The Hutchinson Brothers, gymnasts, made their American début March 25.

Edwin Booth appeared April 5, as Pescara in "The Apostate." Mrs. Hudson Kirby made her first appearance in this city, acting Florinda. Later Booth acted Richelieu, Mrs. Kirby as Julie; also appearing in "Hamlet;" "A New Way to Pay Old Debts;" April 9, "Richard III.;" "The Robbers;" and "Taming of the Shrew." April 12 Brougham was seen in "Columbus," and "The Rivals," Polly Marshall acting Lucy in the comedy for the first time; April 20 a new play by Brougham, called "The Great Tragic Revival," was produced. April 26 was the first night of a new drama called "A Life Among the Players of England and America." On May 1 five plays were acted, viz: "My Friend in the Straps," a new play by Brougham called "The Musard Ball, or Love at the Academy," "This House to be Sold," "The Man Without a Head," and "Love and Murder." J. H. Hackett played Falstaff May 7, in "The First Part of King Henry VI." A season of Italian Opera was begun May 10, by La Grange, Ronconi, Mme. Avagadro, Tiberini, Giorgio Ronconi, Barilli, and Sig. Nicolao; "L'Elisir d'Amore" was given. May 12, "Il Barbiere;" May 14, "Linda di Chamounix;" matinée May 15, "L'Elisir d'Amore." A summer season was opened May 17, with Mr. and Mrs. Charles Mathews in "A Cure for the Heartache." Mathews closed May 22. The Ronzani Ballet troupe commenced May 23, when Annetta Galetti made her first appearance in America; May 24, first appearance in America of Mr. and Mrs. Clarence Holt, who opened in "Belphegor the Mountebank, or Woman's Constancy." Then C. J. Smith joined the company, making his first appearance in "Love's Sacrifice" May 27; "The Lady of Lyons" and "Black Eyed Susan" were given May 28, Holt acting Claude Melnotte and William; May 29 was the last night of the season when "Ambition, or the Throne, the Tomb, and the Scaffold" was played. In August Mr. Burton advertised this house for sale or for rent.

The next season commenced under Mr. Burton's management, with John Moore as stage manager, Aug. 30. The company was about the same as that of the previous season. John E. Collins was

the opening star, and played for two weeks. The week of Sept. 13 the "stock" was the attraction. The Strakosch Italian Opera company appeared Sept. 13, in "Lucrezia Borgia," and "Rory O'Moore" was acted by the dramatic company; Sept. 14 Mme. Colson made her American début in "La Figlia del Reggimento":

Marie	Colson	Tonio	Labocetta
Marchesa	Morra	Sulpizio	Barilli
Otensio	Corradi	Un Caporale	Kiebe

Sept. 15 J. B. Roberts appeared as Sir Giles Overreach in "A New Way to Pay Old Debts;" Sept. 16 "La Figlia del Reggimento" was repeated; Sept. 17 Roberts did "Richard III;" Sept. 18 "La Traviata" was sung, with Colson, Brignoli, and Amodio in the cast; Sept. 20 Roberts played "King Lear." The opera nights were then fixed for Tuesday, Thursday, and Saturday. Sept. 21 Marietta Gazzaniga appeared as Leonore, Mme. Strakosch as Azucena, Brignoli as Manrico, Amodio as Count di Luna, and Barilli as Fernando in "Il Trovatore;" "Richelieu" was done Sept. 22. Harry Loraine made his first appearance at this theatre, Sept. 24, acting Othello; J. B. Roberts was Iago. A Sunday evening concert was given Sept. 26, when M. Junca first appeared in New York. His first appearance in opera was Sept. 27, as Duke Alfonzo in "Lucrezia Borgia."

The Lucy Escott English Opera troupe first appeared in America at this house Oct. 4, 1858, and consisted of Lucy Escott, Emma Heywood, Harriet Payne (Mrs. Aynesley Cook), Henry Squires, Brookhouse Bowler, Charles Durand, Aynesley Cook, and Edward Reyloff, musical conductor. "Il Trovatore" was the first opera:

Leonore	Lucy Escott	Count di Luna	Chas. Durand
Inez	Miss White	Manrico	Henry Squires
Azucena	Emma Heywood	Ferrando	Aynesley Cook

Owing to some difficulty with Burton, the theatre was suddenly closed Oct. 12. Lucy Escott published a card in the newspapers of Oct. 13th, to this effect: "That the cessation of performances by herself and company was solely the act of Burton, who has peremptorily closed the theatre and refuses to fulfil his contract with her, on the faith of which she was induced to leave England; and she is ready and willing, also the artists of the company, to perform their part of the engagement." The house remained closed until the fall season opened, except Oct. 16, when the Strakosch Italian Opera company gave three nights' performances, with Colson as Violetta in "La Traviata;" Oct. 18 Mme. Cora De Wilhorst made her début in "I Puritani." It was reopened Nov. 11, with a French performance for the benefit of Mlle. Juliette.

Burton's management terminated when the Escott troupe closed, and that ended his managerial career. The popular feeling was entirely against him for the intriguing manner in which he treated

Laura Keene in getting possession of the theatre. In this speculation Mr. Burton lost a large sum of money, and had he continued much longer he might have been a ruined man. Wayne Olwine and John Moore were the next lessees, who opened with the following company: Ada Clifton, Annie Lonsdale, Mrs. H. C. Jordan, Wayne Olwine, John Moore, Joseph Whiting, Delmon Grace, G. C. Jordan, T. Baker, and H. Russell. Peter and Caroline Richings were the first stars, and the opening play was "Extremes." Peter Richings was Mark Mayberry; Caroline Richings, Mrs. Crosby; John Moore, Higgins; Wayne Olwine, Sminley; Harry Jordan, Gosh; Ada Clifton, Virginia; and Annie Lonsdale, Nelly. This was Miss Lonsdale's return to the stage. For their benefit, Dec. 3, Caroline and Peter Richings appeared in "The Daughter of the Regiment" and "Clari, the Maid of Milan," when Julia Daly (Mrs. Wayne Olwine) first appeared here as Veshina in the latter opera. Miss Vandenhoff and Mr. Swinbourne appeared in "Woman's Heart" (first time in America); Dec. 13 "Hamlet" was given, with C. Carroll Hicks as Hamlet; Dec. 14 Geo. L. Aiken's version of "Uncle Tom's Cabin" was produced:

Eliza Harris	Ada Clifton	Eva	Cordelia Howard
Aunt Ophelia	Mrs. H. Jordan	Topsy	Mrs. G. C. Howard
Marie St. Clair	Lizzie Walton	St. Clair	G. C. Howard
Chloe	Miss White	Phineas	Carroll Hicks
Uncle Tom	H. C. Jordan	Wilson	J. Whiting
Marks	T. Baker	Shelby	Wm. Ward
Geo. Harris	Delmon Grace		

Barry Sullivan appeared in "Hamlet" Dec. 20, and later played in "Richelieu;" "The Lady of Lyons;" "The Gamester;" "Richard III.;" "Money;" "Much Ado about Nothing," Sullivan as Benedict, Fanny Morant as Beatrice, Wm. Davidge (first appearance here) as Dogberry, Ada Clifton as Hero, William Reynolds (first appearance in three years) as Don Pedro; Dec. 30 Sullivan played "King Lear," with J. H. Allen (first appearance) as Edgar; Jan. 1, 1859, Sullivan acted Macbeth, and Fanny Morant, Lady Macbeth. The Bouxary Ballet troupe, consisting of Celestine Franck, Mons. and Mme. Bouxary, Ducey Barre, Vilardi Zolossy, and Mons. Gredfler, came Jan. 6. "Oliver Twist" Jan. 8, with Cordelia Howard and her parents in the cast; Joseph Proctor appeared Jan. 10 in "Virginius," with John Moore as Dentatus and Ada Clifton as Virginia. Mr. Proctor acted the Jibbenainosay in "Nick of the Woods," Jan. 14. Geo. C. Charles, the Irish comedian, came Jan. 25. "Our Female American Cousin" was acted Jan. 31, with this cast:

Sir William Appleby	J. Canoll	Thomas	Hamblin
Clarence Fitzherbert	Wayne Olwine	Lady Appleby	Mrs. H. C. Jordan
Gerald Appleby	Delmon Grace	Lady Mixington	Mrs. H. Moore
Parmelia	Julia Daly	Bridget	Miss Tom Baker
James	Geo. Brooks		

On April 4, 1859, this house was opened as "The New Metropolitan," with Brough & Whiting as lessees, and F. B. Conway as manager. Jean Davenport was the first star, making her reappearance in this city after an absence of five years. She produced "The Czarina, or the Court of Russia," with this cast:

Czarina	Jean Davenport	Count Menzikoff	W. Reynolds
Olga	Mrs. F. B. Conway	Admiral	Dawson
Peter	F. B. Conway	Count Ivan	W. H. Maddocks
Prince	Charles Fisher		

"A Kiss in the Dark" followed, with Dawson as Selim Pettibone, Fanny Denham Rouse as Mary, Miss Miller as Mrs. Selim Pettibone, and Mrs. Le Brun as the Unknown. "Camille" was played April 8, with F. B. Conway as Armand, Chas. Fisher as M. Duval, Mrs. W. H. Smith as Babillard, and Mrs. F. B. Conway as Helene. "Mesalliance, or Faith and Falsehood," was acted April 13, with this cast:

Leonie	Jean Davenport	Marquis	Chas. Fisher
Countess d'Orby	Mrs. F. B. Conway	Master Goodwin	G. Farren
Louisa	Miss Miller	Finesse	F. B. Conway
Count d'Orby	W. Reynolds	Magistrate	W. H. Maddocks
Ferdinand	C. Barton Hill	Doctor	W. R. Blake
Jean	T. Baker	D'Auville	Howard
Joseph	Shaw	Keeper of Prison	Cunningham

This was Barton Hill's and G. Farren's first appearance in New York. It was stated that "Mesalliance" was an original play, but Barton Hill created considerable surprise at the first rehearsal by exhibiting the original French play in published form. "Camille" was revived April 22, and April 23 "Romeo and Juliet" was played, with Miss Davenport as Juliet and Mrs. F. B. Conway as Romeo. "Charlotte Corday, or The Reign of Terror," was acted May 2, for the first time in this city. "The Jealous Wife" was the afterpiece. "Medea" was played May 9, when Miss Davenport appeared as Medea for the first time, F. B. Conway as Orpheus, Viola Crocker (first time) as Creusa; Charles Fisher was the Jason. "Adrienne the Actress" was given May 10; "The Hunchback," May 13; the new play "Mona Lisa," and the last act of "Masks and Faces," May 14, when the season closed.

A summer season commenced May 16, with James H. Hackett as Sir John Falstaff in "The Merry Wives of Windsor." Hackett acted "Rip Van Winkle" and "The Kentuckian's Trip to New York," May 19; Catherine Lucette and Captain Morton Price made their American debut May 23, in "A Delicate Ground," "All's Fair in Love," and "Faint Heart Never Won Fair Lady." "Louise de Lignerolles, or A Wife's Devotion," was first acted here May 26. A

benefit for the Mount Vernon Fund took place June 2 and 4, when the new American opera "Flora, or the Gypsy's Frolic," by Dr. Thos. Ward, was first presented, and with this cast:

Lady Flora . . .	Adelaide Phillips	Annette . . .	Catharine Lucette
Marie . . .	Kate Duckworth	Claude . . .	W. H. Cooke
Dame Popinjay .	Mrs. W. H. Smith	Gipsey . . .	Lucy Escott
Count Ernest . .	Chas. Guilmette	Jacques . . .	A Gent of this City

The theatre closed July 5, for alterations and repairs, and reopened June 8, with the following company: Wm. Rufus Blake, John Brougham, John Dyott, C. Barton Hill, David Whiting, S. Baker, Mr. and Mrs. F. B. Conway, Charles M. Walcot, George Holland, S. B. Duffield, W. Reynolds, Mr. and Mrs. H. Howard, Mrs. W. H. Smith, Sara Stevens, Ada Clifton, and Viola Crocker. E. Mollenhauer, leader; A. T. Whitney, treasurer; F. B. Conway, manager. Old comedies were acted for two weeks, including "The Rivals," John Brougham as Sir Lucius O'Trigger, W. R. Blake as Sir Anthony, F. B. Conway as Captain Absolute, Chas. Walcot as Bob Acres, Barton Hill as Falkland, George Holland as David, Mrs. F. B. Conway as Lydia Languish, Ada Clifton as Julia, Mrs. W. H. Smith as Mrs. Malaprop, and Viola Crocker as Lucy; "John Bull;" "The School for Scandal;" "London Assurance;" and "The Rivals." Brougham's play, "Art and Artifice," was done June 20, with this cast:

Quentin Matsys . . .	F. B. Conway	Jacob Vilt . . .	T. Hodges
Monty Wilde . . .	John Brougham	Alyte . . .	Mrs. F. B. Conway
Martin . . .	John Dyott	Gertrude . . .	Ada Clifton
Hans Wieze . . .	C. Walcot	Thekea . . .	Mrs. W. H. Smith
Hermyn Van Twytl . .	Geo. Holland		

This play was originally produced at the Old Bowery Theatre.

S. B. Duffield was the next lessee and manager, and opened June 25, with "The Road to Ruin," when Mary Gannon and Mrs. Vernon made their first appearances here as Sophia and Widow Warren. The burlesque of "Pocahontas," and "A Day after the Fair, or the Cottage by the Roadside," written for Geo. Holland, followed, with Holland as Terry, Sam Wax, and Mlle. Dumpolino, Davey as Sterling, Mary Gannon as Polly; after which came "Columbus el Filibustero." "Bleak House" was acted July 11. The theatre was then closed, and extensive alterations made during the summer under the direction of Dion Bourcicault. The house was sumptuous, elegant, and tasteful throughout, and the alterations were said to have cost \$20,000. The curtain opening was 36 feet wide and 28 feet high. The stage, one of the largest in the world, was 100 feet wide. This house now received its new name of "The Winter Garden Theatre," by which it was known till the date of its destruction. The initial performance of the season occurred Sept. 14, when Bourcicault's version of "A Cricket on the Hearth," was given with this fine cast:

John Perrybingle . . .	Harry Pearson	Edward Plummer . . .	A. H. Davenport
Dot	Agnes Robertson	Mrs. Fielding . . .	Mrs. W. R. Blake
Tilly Slowboy . . .	Mrs. John Wood	Tackleton	T. B. Johnson
Caleb Plummer . . .	Joseph Jefferson	May Fielding . . .	Mrs. J. H. Allen
Bertha	Sara Stevens		

William Stuart was manager.

"The Octoroon" was played for the first time here Jan. 1, 1860. It had a successful run, and it was produced under the direction of Joseph Jefferson, the stage manager. This was the cast:

Salem Scudder . . .	Joseph Jefferson	McCloskey	F. C. Bangs
Sunnyside	Geo. Holland	Pete	Geo. Jamison
Geo. Peyton	A. H. Davenport	Dora Sunnyside . .	Mrs. J. H. Stoddart
Paul	Ione Burke	Mrs. Peyton	Mrs. W. R. Blake
Wah-no-tee	H. Pearson	Zoe	Mrs. J. H. Allen

Matilda Heron appeared Jan. 23, with for the first time in this city, her adaptation of Latour's play, "Lesbia":

Lesbia	Matilda Heron	Galieno	George Jordan
Viola	Louise Allen	Sholuro	George Jamison
Orseolo	J. W. Wallack, Jr.	Raspo	T. B. Johnson
The Doge	J. H. Stoddart		

The theatre closed Feb. 1, for a rehearsal of Joseph Jefferson's adaptation of Dickens' "Oliver Twist," produced Feb. 2, with this cast:

Nancy Sikes	Matilda Heron	Fagin	J. W. Wallack, Jr.
Bill Sikes	George Jordan	Artful Dodger . . .	T. B. Johnson
Bumble	George Holland	Mrs. Corney	Mrs. W. R. Blake
Oliver Twist	Ione Burke	Fanny	Mme. Ponisi
Brownlow	J. H. Stoddart		

Feb. 20 Mrs. John Wood appeared. "Ivanhoe" was played March 5, with Mrs. Wood in the principal rôle. Kate Bateman reappeared March 19, after an absence of five years, in "Evangeline."

Evangeline	Kate Bateman	Basil	H. Pearson
Baptiste	Joseph Jefferson	Mme. Latour . . .	Mrs. Henry Vining
Gabriel	George Jordan	Benedict	Chas. Kemble Mason
Father Felicien . . .	J. H. Stoddart		

A season of Italian opera began April 11, under the direction of Max Maretzek, with "Lucia di Lammermoor." Mons. and Mme. Gassier and Errani, were in the organization. Sig. Stigelli first appeared April 16, in "Ernani." Mme. Fabri was the Elvira. "La Juive" was sung for the first time in America, by Maretzek company April 30. Julia Dean Hayne appeared June 5, as Pauline in "The Lady of Lyons." John T. Raymond was seen in a farce. E. G. P. Wilkins' "Young New York," was done June 11. Jamison's original drama "The Old Plantation, or the Real Uncle Tom," was acted for the first time June 21, 1860.

Mme. Hetty	Julia Dean	Robert	C. Barton Hill
Uncle Tom	Geo. W. Jamison	Edward Melville	B. Ringgold
Daisy	Sara Stevens	Aunt Hester	Miss Denham
Talbot	Humphrey Bland	Virginia	Mrs. H. Bland
Pete	Harry Jordan		

Julia Dean Hayne took her farewell benefit June 29, when she acted Mrs. Chillington in "A Morning Call," and Katharina, to C. Barton Hill's Petruchio, in "The Taming of the Shrew." July 2, Agnes Robertson was seen in "Jessie Brown, or the Relief of Lucknow;" July 7, "The Colleen Bawn," was played with Agnes Robertson as Eileen O'Connor, Boucicault as Myles na Coppaleen, Kate Reynolds as Ann Chute, Mme. Ponisi as Mrs. Cregan, T. B. Johnson as Danny Mann, and J. H. Stoddart as Kyrle Daly. The Ravels, for the first time in twenty-five years, left Niblo's to appear at an uptown theatre. They appeared here July 23, in "Kim Ka," and "Vol au Vent." In the organization were Gabriel and François Ravel, George M. Lehman, Miss Francis, Mlle. Leontine, Miss Shaw, Miss Chiarini, Young America, and Mons. Tophoff. William Rufus Blake took a benefit July 19, when "Grandfather Whitehead," "The Latest from New York," the fourth act of "The Merchant of Venice," "The Last Man," and dancing by Mme. Savilia made up the programme. Among those who acted were Alice Mann (first appearance in this city), Harry Placide, Mr. and Mrs. Barney Williams, Mr. and Mrs. J. W. Wallack, Jr., Geo. Jordan, Blake, A. W. Young, John Dyott, A. H. Davenport, and Mary Gannon.

Prof. John Anderson, the "Wizard of the North," rented the house for three weeks, and began Aug. 20. The season of 1860-1 commenced Sept. 10, with Mr. and Mrs. Barney Williams in "All Hallow Eve," "An Hour in Seville," "The Irish Tiger," and the National anthem "The Star Spangled Banner." A. W. Jackson was the manager, and Wm. S. Fredericks stage manager. The company was as follows: Ada Clifton, Sophie Gimber, Mrs. Duffield, Mrs. Thorne, Mrs. F. S. Chanfrau, Mrs. John Sefton, Mrs. George Stoddart, C. W. Couldock, Wm. Davidge, J. H. Stoddart, Geo. Stoddart, Chas. R. Thorne, Jr., Owen Marlowe, M. V. Lingham, John Dyott, S. D. Johnson, and others. "Phelim O'Donnell and the Leprachaun," was first acted Sept. 21, with Barney Williams in the title rôle. The play was not a success. The extravaganza "The Magic Joke, or Prince Doloroso," by the Brough Bros., was given for the first time Sept. 24, Mrs. Williams appearing as Prince Doloroso. Mr. and Mrs. Barney Williams took a benefit Sept. 28, when Young America, a pupil of Gabriel Ravel, gave a performance on the trapeze.

Charlotte Cushman, after an absence of three years, appeared here Oct. 1, in "The Stranger." John Dyott was engaged as special support. This play was repeated Oct. 2. "Fazio" was acted Oct.

3, 4, 5, and Ada Clifton played Aldabella to Miss Cushman's Bianca "Romeo and Juliet" followed, with Miss Cushman as Romeo and Mrs. D. P. Bowers as Juliet; Oct. 16, 17, "Macbeth," the star a Lady Macbeth, Couldock as Macbeth, John Dyott as Macduff; Oct. 19 she acted Juliana in "The Honeymoon," and Queen Katherin in fourth act of "Henry VIII.," Oct. 20, "Guy Mannering" was given:

Meg Merrilies	C. Cushman	Franco	Chas. Edw.
Col. Mannering . . .	M. V. Lingham	Jock Jabus	Evan
Henry Bertram . . .	James Dunn	Barnes	Mr. Clark
Dominie Sampson . . .	Davidge	Miss Mannering . . .	Miss Clifton
Dandy Dinmont . . .	Couldock	Lucy Bertram . . .	Mrs. Chanfrau

On Oct. 21, Miss Cushman appeared as Juliana and Mrs. Simpson in "The Honeymoon," and the farce "Simpson & Co.;" Oct. 22, for the first time in America, Miss Cushman acted Lady Clifton in "Aged Forty, or a Lesson of the Heart." She also appeared a Cardinal Wolsey in "Henry VIII." She closed Oct. 24, when Miss Powell made her début acting Sophia in "The Rendezvous," and Gertrude in "The Loan of a Lover."

Edwin Booth returned Nov. 26, with "Hamlet," supported by W. S. Fredericks as the Ghost; M. V. Lingham, Laertes; Wm. Davidge First Gravedigger; J. H. Stoddart, Second Gravedigger; Ada Clifton Ophelia; and Mrs. Duffield, Queen Gertrude. Nov. 29 "The Apostate" was given, with John B. Studley (his first appearance here as Hemeya. The same evening "Betsy Baker" and "My Young Wife and Old Umbrella" were played. "Richelieu" was acted Nov. 30, and later "Richard III." and "Othello;" "Romeo and Juliet" Dec. 19, when Amy Elliott (real name Dinsmore) made her first appearance on the stage, acting Juliet. "Brutus" was given Dec. 22, with "Taming of the Shrew," which terminated Booth's engagement.

Joseph Jefferson began an engagement Dec. 24, in "Rip Van Winkle." Jan. 1, 1861, Mr. Jefferson acted Newman Noggs, in "Nicholas Nickleby," Lullaby in "A Conjugal Lesson," and Diggor in "The Spectre Bridegroom." Byron's burlesque "Mazeppa, or the Fiery, Untamed, Rocking Horse," was acted for the first time in America Jan. 7, with Jefferson as Mazeppa; he also played Golightly in "Lend Me Five Shillings," and Tobias Shortcut, in "The Spitfire," the same date. His engagement closed Jan. 19, and Edwin Booth reappeared Jan. 21, as Brutus. Amy Elliott Dinsmore, appeared Jan. 22, as Julia in "The Hunchback," with John Dyott as Master Walter, and Boothroyd Fairclough (his first appearance at this theatre) as Sir Thomas Clifford. Booth played "Richelieu" Jan. 28 "A New Way to Pay Old Debts" Feb. 1, "Macbeth" Feb. 4, Booth as Macbeth for the first time in this city. "The Iron Chest" and "Don Cæsar de Bazan" Feb. 8, and Feb. 11, "The Merchant of

Venice," Booth acting Shylock for the first time. "Othello" Feb. 18, with Booth as Othello, and J. W. Wallack, Jr., as Iago. Charlotte Cushman reappeared Feb. 25, in "Oliver Twist":

Fagan	J. W. Wallack, Jr.	Fang	Owen Marlowe
Bill Sikes	J. B. Studley	Oliver Twist . . .	Mrs. Geo. Stoddart
Artful Dodger	S. D. Johnson	Nancy Sikes . . .	Charlotte Cushman
Beadle Bumble	Wm. Davidge		

"Guy Mannering" was presented March 11, with Cushman as Meg Merrilies and J. W. Wallack as Dandy Dinmont. For her benefit she acted Lady Teazle, Wallack as Charles Surface, and Ranger as Sir Peter Teazle. Jane Coombs appeared here March 11, as Margaret Elmore, in "Love's Sacrifice." "The Lady of Lyons," "The Stranger," "Love Chase," "The Wife's Secret," "The Honeymoon," and "Romeo and Juliet," were given during her engagement stay. F. S. Chanfrau was seen March 25, in "The Hidden Hand," Chanfrau as Wool, Robert Johnston as Old Hurricane (his first appearance at this theatre). Annette Ince made her New York début March 27, as the Countess in "Love." She afterwards acted Parthenia to Robert Johnston's Ingomar.

John Sleeper Clarke made his New York début April 1, in Tom Taylor's "Babes in the Wood," acted for the first time in America, and with this cast:

Jeremiah Beetle	John S. Clarke	Todd	S. D. Johnson
Frank Rushton	Barton Hill	Peacock	Miss Tree
Earl of Lazenby	J. H. Stoddart	Mrs. Beetle	Mrs. F. S. Chanfrau
Tommy Slidell	Owen Marlowe	Trotter	Mrs. Dunn
Sir George Loosetrife	George Stoddart		

William Davidge took a benefit April 13, when he played Jem Baggs in "Wandering Minstrel," and Charles Dillon acted Belphegor. Dillon went to Australia in 1863. He reappeared in this country May, 1866, at Niblo's Garden. He dropped dead in England, June 24, 1881.

Edwin Booth returned here April 15, as Shylock. A summer season began April 29, with Joseph Jefferson and Mrs. John Wood as the attractions. Charles M. Walcott's "Hiawatha, or Ardent Spirits and Laughing Waters," was presented May 6. Jefferson took a benefit May 13, when "Jenny Lind" and "Mazeppa" were given. Mrs. John Wood appeared May 16, as Don Leander to Jefferson's Prince Furibond in "The Invisible Prince." The farce "Bowled Out," had its first representation in America May 22. The cast was: Ezekiel, Joseph Jefferson; Bob Quarms, Wm. Davidge; Arlington, Owen Marlowe; Sarah Ann, Mrs. John Wood; Marian, Mrs. Chanfrau. Charlotte Nickinson (Mrs. Owen Marlowe) first appeared here May 24, for the benefit of Mrs. John Wood. "Our American Cousin at Home, or Lord Dundreary Abroad" was given

May 25, with E. A. Sothern as Dundreary and Brother Sam, to the Binney of Wm. Rufus Blake.

Lawrence Barrett, Charles Fisher, and Mrs. Howard appeared July 1, in Sothern's adaptation from the French entitled "Suspense." Mrs. F. S. Chanfrau had her benefit July 10, when Mark Smith, F. S. Chanfrau, Mr. and Mrs. W. H. Norton, Mr. and Mrs. George Boniface were seen in "The Stage Struck Barber;" "To Parents and Guardians," and "Raising the Wind." Mark Smith went to Europe in 1874. On his way to the railway train in Paris, he was seized with apoplexy, and died Aug. 11, 1874. America lost one of her most sterling actors in Mark Smith, for few ranked higher than he. His name is associated with almost all the great triumphs of the New York stage. He was one of the very best representatives of the "Gentleman of the Old School" — polished and precise. He was styled the Farren of the American stage.

Mr. and Mrs. Wm. J. Florence appeared July 15, 1861, and continued to the close of the season, Aug. 17. John S. Clarke opened a preliminary season, Aug. 19, with Mrs. E. N. Thayer, Mrs. Alexina Fisher Baker, Mrs. F. S. Chanfrau, Barton Hill, Lewis Baker, Owen Marlowe, H. Wall, Thomas J. Hind and others in the company. Clarke continued for three weeks, and the regular season commenced Sept. 9, with A. W. Jackson, manager; Mrs. John Wood was the first star, and in the company were: Ada Clifton, Mrs. Lothian, Miss Bennett, Alexina Fisher Baker, Mrs. F. S. Chanfrau, Mrs. W. R. Blake, Mrs. Owen Marlowe, Emma Skerrett, Barton Hill, Lewis Baker, A. H. Davenport, Owen Marlowe, J. H. Stoddart, Harry Pearson, and others. The first novelty was the burlesque of "Cinderella," with this cast:

Cinderella	Mrs. John Wood	Prince Rodolph . .	A. H. Davenport
Miss Patchoulia	Ada Clifton	Baron Soldoff	Lewis Baker
Miss Rondelitia . .	Mrs. Emma Skerrett	Capillare	Harry Pearson
Baroness Soldoff . .	Mrs. W. R. Blake		

A disturbance was expected this night, as it was the first appearance of A. H. (Dolly) Davenport since his connection with the "Cocktail Guards" in New Orleans. When Davenport appeared on the stage there was an outbreak among the audience. There were hisses and applause as well, for the actor's friends were out in force. In the midst of the uproar Mrs. John Wood took Davenport by the hand, and led him to the footlights. "Forgive him," she said, "and the boy won't do so any more." That put the audience in a good humor and turned the tide in favor of the actor, who was forgiven.

"New York Wives, or a Lesson for Gentlemen," was a new comedietta presented Sept. 16. "An Actress by Daylight" was revived Sept. 30, with Mrs. John Wood as Anne Bracegirdle. Senorita Isa-

bel Cubas, the Spanish *danseuse*, and Señor Juan Ximines made their American début on this occasion. Cubas continued as one of the attractions for a week, after which she went to Boston, and appeared on the "off nights" of Edwin Forrest at the Boston Theatre. In December, 1861, Cubas went on a travelling tour with a ballet troupe and a dramatic company, under the direction of James M. Nixon. The writer of this was engaged as business manager, and accompanied the organization throughout the West and South for over two years. Cubas' repertory of dramas consisted of "The Wizard Skiff," "Masaniello" and "The French Spy." She was a clever pantomimist, and an exquisite dancer. She danced with a fire and passion which seemed irresistible. Her first attempt at a speaking part was as Narramatta in "Wept of the Wish-Ton-Wish," when she had the one word of "Father" to exclaim, just as the curtain descended. She succeeded in saying "Farder." She died in this city June 20, 1864, and was buried in Greenwood cemetery.

Koppitz having withdrawn as musical director, Edward Mollenhauer took his place. "The Cup and the Lip" was a dramatization from the French of "Le Testament de César Girodot," and was given here for the first time Oct. 7, with this cast:

Isadore Girodot . . . Charles Walcot	Felix Girodot . . . T. E. Morris
Celestin . . . Charles Walcot, Jr.	Mons. Scribe . . . T. J. Hind
Mons. Massias . . . C. K. Mason	Hortense . . . Ada Clifton
Langlumeau . . . Charles Hale	Clementine . . Mrs. Charles Walcot
Lucien . . . Barton Hill	Pauline . . . Fanny France
Mons. Lebuchor . William Davidge	Servants . . C. Edwin and Edwards

This was the first appearance in New York of Chas. Walcot in "Napoleon the Great," and "Lavater, or Not a Bad Judge," Oct. 14, and for Walcot's benefit, Oct. 18, the bill was "Box and Cox," "A Pretty Piece of Business," and "Shocking Events." John S. Clarke reappeared Oct. 21, in "Paul Pry" and "P. P., or the Man and the Tiger." Clarke was seen as Salem Scudder in "The Octoroon," for the first time, Oct. 23. Julia Daly was the next star, and appeared in "Our Female American Cousin" Nov. 11. "The Octoroon" was also given, with Dolly Davenport as Salem Scudder. Then came Mr. and Mrs. Barney Williams for seven weeks, who began Nov. 18, and closed Jan. 4, 1862. Harry Morford's new play "Secesh," first saw light Dec. 2. It was a failure. The Williamses produced a new Irish drama, called "The Lily of Killarney, or the Brides of Glengariff," Dec. 19.

John S. Clarke reappeared Jan. 6 and 8, 1862, in "Dot," playing Tilly Slowboy; Jan. 14 he acted Schnapps in "The Naiad Queen;" Jan. 20, "The Sentinel of the Night." Cubas and Ximines (male dancer) appeared Feb. 3. John S. Clarke was seen Feb. 10, as Aminadab Sleek in "The Serious Family." Davidge, Saphor Evans, and Jeffries executed a comic dance incidental to the comedy.

"Uncle Tom's Cabin" was reproduced Feb. 25, with Fanny Brown as Topsy. John S. Clarke returned March 3, and for his benefit, March 7, produced a new local comicality, entitled "Paul Pry in New York." The season closed March 6, and a spring season commenced March 12, when, after an absence of two years, Matilda Heron reappeared in a new play by herself, entitled "The Belle of the Season," which had this cast:

Florence Upperton . . .	Matilda Heron	Mrs. Chandler	Ada Monk
Molly Hardtoil . . .	Mrs. Mary Gladstane	Misery	Miss Flynn
Eliza Hookie	Annie Wilkes	Edward Hardtoil	Barton Hill
Mrs. Upperton . . .	Mrs. H. P. Grattan	Charles Upperton	A. H. Davenport
Madame Hookie . . .	Mrs. Charles Walcot	Mr. Prosper	J. J. Prior
Alice	Fanny Brown	Tom Leman	W. Davidge, Sr.
Susan	Minnie Monk	Mr. Curtus	Charles Walcot, Jr.

This was the first appearance in this city of Mary Gladstane, and the first appearance at this theatre of J. J. Prior.

"Camille" was revived March 24, with Matilda Heron as the heroine, Barton Hill as Armand, and Chas. Walcot as De Varville. "Sybil," an American tragedy, by John Savage, was first acted April 7, with this cast:

Sybil	Matilda Heron	Mr. Lowe	W. Davidge
Eustache Clifden . . .	Barton Hill	Mrs. Hardy	Mrs. Walcot
Rufus Wolfe	J. J. Prior	William Acton	A. H. Davenport
Barnabas	C. Walcot, Jr.	Janette	Fanny Brown

"Dolly" Davenport took a benefit April 12, and had the following volunteers: Geo. L. Fox, Eph Horn, J. Nunan, Maurice B. Pike, and Fanny Herring. Mr. and Mrs. Barney Williams reappeared April 14 and 15, for the benefit of N. B. Clarke. Kate Bateman appeared April 21, in "The Hunchback," with Jas. W. Wallack, Jr., as Master Walter, Edwin Adams as Sir Thomas Clifford, A. H. Davenport as Modus, Wm. Davidge, Fathom; Grosvenor and Rand (their first appearance here), as Master Wilford and Lord Tinsel; Miss Bateman, Julia; and Mrs. Chanfrau, Helen. April 22 Miss Bateman was seen as Lady Gay Spanker in "London Assurance," Henry Placide as Sir Harcourt, Edwin Adams as Charles, Mr. Wallack as Dazzle, A. H. Davenport, Dolly Spanker, Wm. Davidge, as Meddle. "Geraldine" was revived May 12. A new play by H. L. Bateman, entitled "Rose Gregorio, or the Corsican Vendetta," was first acted, May 21, and thus cast:

Albert	Jas. W. Wallack, Jr.	Rosa Gregorio	Miss Bateman
Antonio	Edwin Adams	Marita	Mrs. W. R. Blake
Gregorio	T. B. De Walden	Yacintha	Mrs. T. J. Hind
Spagazza	A. D. Bradley	Carina	Mrs. Chanfrau
Cerespo	A. H. Davenport		

This was the last appearance of Mrs. William Rufus Blake, formerly Caroline Placide, on the stage. She was engaged for the following season at Laura Keene's Theatre, but an attack of

nervous prostration prevented her from appearing. She died at Long Branch, N. J., May 21, 1881. As a general actress she had very few superiors, for she was at ease in tragedy, comedy, opera, or farce. She was the original Clorinda in "Cinderella" in America.

Thomas Blades De Walden (right name Blades) reappeared on the New York stage during Kate Bateman's engagement. Mr. De Walden had played at the old Park Theatre Dec. 20, 1844, acting Belmour in "Is He Jealous?" but did not achieve marked success. Feeling satisfied that he could never attain to eminence in the profession, he turned his attention to dramatic writing, and his works became quite prolific and in most cases successful. He was the author of "Sam," in which F. S. Chanfrau achieved a notable success. May 9, 1857, he paid a visit to his native England. On his return to America, in September, 1858, he devoted himself to commercial pursuits, but was unsuccessful, losing all his money, which necessitated his again appearing on the stage and resuming dramatic writing. During F. S. Chanfrau's engagement at the Broadway Theatre (Broome Street), when "Sam" had a prolonged run, he acted the character of Bill Crockett. For some years he was the business manager for Mr. Chanfrau. His last dramatic work was the construction of a play, in five parts, for E. Eddy, from the five Leather Stocking tales by J. Fenimore Cooper, and entitled "The Life and Death of Natty Bumppo." He died in this city, Sept. 26, 1873.

Professor Anderson was the next manager of this theatre, and he opened June 9, with the burlesque, "The Wizard's Tempest," by Charles Gayler, with Emily Thorne, Ione Burke, Mary Bullock, Louise Anderson, Miss Hackurt, Mrs. Mark Smith, Chas. Hale, J. G. Burnett, C. Burnett, A. D. Bradley, Professor Anderson, Nickinson, George D. Chapin, Henry Russell, F. Evans, Jeffries, T. E. Morris, and Sam Hemple in the cast. This was Emily Thorne's American debut. "Rob Roy" was acted June 30, and the house was closed July 3, owing to the illness of Anderson. It was reopened July 4 with "The Wizard's Tempest." William M. Fleming assumed the management July 14 and his first star was Julia Daly in "Our American Female Cousin." The roller skater, Jackson Haines, appeared during Fleming's season. Isabella Freeman appeared July 21 in "The Merchant of Venice," with Fleming as Shylock. Mary Provost played Lady Gay Spanker in "London Assurance" July 23 for the benefit of W. M. Fleming. The next star was Cecile Rush, who opened July 24 as Bianca in "Fazio." Moses W. Fiske made his first appearance at this house July 28 as Bob Nettles in "To Parents and Guardians," for the benefit of Fanny Brown. Moses W. Fiske was found dead in bed at Dayton, O., March 20, 1887.

Geo. Marlow's version of "Fanchon" was acted July 29, by

Miss Rush. Mrs. Sedley Brown (now known as Mrs. Sol Smith) appeared Aug. 1, as Margery in "A Rough Diamond," and in the burlesque of "The Colleen Bawn Settled at Last." She was the daughter of Mr. and Mrs. W. Sedley Smith. She made her début at Boston, Mass., in June, 1862. She opened at Laura Keene's Varieties (afterwards Olympic), as Margery, Oct. 1, 1862. She was then known as Mrs. Sedley Brown. She obtained a divorce from Mr. Brown, and was married to Sol Smith in New York. On Aug. 4 a complimentary benefit to Professor Anderson was given under the auspices of the Caledonian Club, Burns Club, and Thistle Society. "The Vermont Wool Dealer," "A Roland for an Oliver," "Irish Lion," "Cramond Brig," and a concert by Madame Strakosch, Signor Sbriglia, Mr. and Mrs. W. J. Florence, Mr. and Master Sedgwick, and the companies of Wallack's, Niblo's, Winter Garden, and Christy's Minstrels, contributed to the programme.

Emeline Claire made her American début Aug. 5, as Juliana in "The Honeymoon." The Excelsior Sickles Brigade had a benefit Aug. 6, when "The Hunchback" was played, with Jane Coombs, M. Miranda, Harry Pearson, Emily Thorne, W. R. Floyd, and others in the cast. The season closed Aug. 8 with a joint benefit to Jas. W. Collier and A. H. Davenport. Maggie Mitchell played "Fanchon."

The third season under A. W. Jackson's management commenced Aug. 25, 1862. The company consisted of C. W. Clarke, Delmon Grace, J. F. Hagan, Hind, Bilby, Wilkins, Ryer, Davidge, Sr., Mrs. F. S. Chanfrau, Mrs. Howard, Mrs. Scott, Mrs. Walcot, Mrs. Skerrett, Miss Brown, Mrs. Floyd, and Lewis Baker. Kate Bateman was the star for four weeks, supported by Edwin Adams and J. W. Wallack, Jr. For her benefit, Sept. 26 she presented "Beatrice, the Madonna of Art." Edwin Booth appeared Sept. 29. He had but lately returned from Europe. During his engagement of seven weeks the plays produced were: "Othello," "The Merchant of Venice," "Brutus," "Richelieu," "Hamlet," "Richard III.," "Romeo and Juliet," "The Apostate," "The Lady of Lyons," "Don Cæsar de Bazan," and "The Iron Chest." Mr. and Mrs. F. B. Conway were in the company during this engagement. Mr. and Mrs. Barney Williams played an eight weeks' engagement, terminating Jan. 15, 1863. They were followed, Jan. 17, by Charles W. Couldock as Peter Probity in "The Chimney Corner." Isabel Cubas also appeared in "The French Spy."

Edwin Booth returned Feb. 9 for two weeks, and had the support of Lawrence Barrett, Geo. Jamison, Mrs. Wilkinson, and Ada Clifton. The pieces played were "Hamlet," "Othello," "The Merchant of Venice," "Richard III.," and "Richelieu." He also

appeared as Iago. Mary Provost came Feb. 23 as Parthenia to Barrett's *Ingomar*, and Feb. 25 she was seen in "The King's Rival." March 2 "Lucie d'Arville," a drama of her own, was given by Miss Provost and cast as follows: Eugene, Lawrence Barrett; Papelin, Wm. Davidge; Chevalier de Pitry, J. F. Hagan; Gardiner, T. E. Morris; Lucie, Mary Provost; Countess, Fanny Brown. Dan Setchell played Captain Cuttle in "Dombey and Son," and Mme. Vanderpants in "Wanted, One Thousand Millioners," March 19, for the benefit of S. Davis. John T. Raymond and Walter Lennox, who had some difficulty with Laura Keene, took a benefit March 20. "The Loan of a Lover" was played, with Mrs. John Wood as Gertrude.

Lucille Western appeared here March 23, in "East Lynne." The terms of this engagement with Manager A. W. Jackson were that she should receive one half the gross receipts, if they were over \$700 nightly, while, if they were below that figure, she should share all above \$350. The receipts were never so low as \$700. "East Lynne," which Lucille Western had bought of Clifton W. Tayleure for \$100, ran at this house from March 23 to April 15, inclusive. Her performance in "The Child Stealer" will long be remembered, if only for the repellent force of her "drunken business." Her repertory was far reaching. She played "The Sea of Ice," "Oliver Twist," "The Child Stealer," "Lucrezia Borgia," "Handy Andy," "Green Bushes," "Rosina Meadows," "Flowers of the Forest," "Robber's Wife," "East Lynne," "Camille," "Gamea," "Masks and Faces," "Satan in Paris," "Oliver Twist," "The Eton Boy," "The Loan of a Lover," "The Actress of Padua," "The French Spy," "Don Cæsar de Bazan," Mrs. Haller in "The Stranger," and Juliana in "The Honeymoon." John S. Clarke reappeared here April 27, in a new drama entitled "Luck, or the Gentleman of Nature," adapted for him by T. B. De Walden, with this cast: Peter Waxen, John S. Clarke; Jacob Crookly, L. P. Barrett; Hon. Felix Filer, A. H. Davenport; Capt. George Evelyn, J. F. Hagan; Marion Evelyn, Ada Clifton; Minnie, Fanny Brown; Jane Mordaunt, Mrs. Howard.

Mlle. Felicita Vestvali came here March 25 in English opera, under the direction of Carl Anschutz. "Orpheus, or The Trial of Love," was given for the first time in New York: Orpheus, Felicita Vestvali; Eurydice, Johanna Rotter; Goddess of Love, Mina Geary; Hymen, Miss Kemble; Spirit of Good, Miss Drome; Pluto, M. Fouche. "Deborah," a version of "Leah," by Isaac C. Pray, May 30, with this cast:

Joseph	Lawrence Barrett	Dr. Haus	James Martin
Reuben	A. H. Davenport	Abraham	T. J. Hind
Nathan	George Jamison	Hanna	Ann Hyatt
Pastor Zeuner	Harry Pearson	Deborah	Catherine Selden
Lorenzo	T. E. Morris		

"Il Trovatore" was given in Italian for three nights, commencing June 1, Mlle. Vestvali as Azucena, Mlle. Cairoli as Leonora, Sig. Errani as Manrico, Sig. Mancusi as Di Luna, and Sig. Forsaldi as Fernando. Lawrence Barrett's farewell benefit took place June 5, when "London Assurance" was given, and among the volunteers were John McCullough, Dan Setchell, and Mrs. Mary Gladstone.

The opera of "The Corsican Bride," by Edward Mollenhauer, was first sung June 15, with this cast: Rosa, Mme. Rotter Diefenbach; Marita, Mme. La Roche; Antoine, Mr. Quint; Gregorio, Mr. Weinlich; De Lenville, Mr. Hartmann; Spagazi, Urchs. A. H. Davenport took a benefit June 16, and among the volunteers were G. L. Fox, Fanny Herring, Dan Bryant, Little Mack, S. C. Campbell, T. J. Herndon, J. A. Graver, Mlle. Pauline, M. Baptista, Mrs. H. P. Grattan, Fanny Brown, Mrs. William Floyd, Mrs. Isabella Preston, Thomas Cline, Morris, Hagan, Dewit, and Styles. The bill was the burlesque of "Camille," in which Mrs. W. B. Chippendale made her first appearance as Nannette; "The Eton Boy;" and dancing and singing. Dan Bryant made his first appearance in Irish comedy July 2, for the benefit of Wm. R. Floyd. The bill opened with "The Little Treasure," Madelaine Henriques as Gertrude (for the first time), Mr. Floyd as Capt. Walter Maidenblush, and Charles Fisher as Sir Charles Howard. "Handy Andy" followed, with Dan Bryant as the hero. "The Secret" was also played, with Geo. Holland as Thomas and William Reynolds (his last appearance on any stage) as Dupuis. A summer season was commenced July 6 by Emily Thorne and Mark Smith, with Dan Setchell, A. H. Davenport, Sol Smith, Jr., T. E. Morris, C. T. Parsloe, Mrs. Mark Smith, Mrs. H. P. Grattan, Mrs. W. R. Floyd, Agnes Robertson, Miss Jones, Miss Sterling, Miss Thompson, Miss Mortimer, Mr. Boyd, Turner, Palmo, Miss Flynn, Emily Thorne, Mark Smith, and Hurley in the company. "Nine Points of the Law," "Wanted, 1,000 Milliners," with Setchell as Madame Vanderpants, and "A Regular Fix," was the opening bill. July 13 a new burlesque in two acts, entitled "Leah, the Forsook," was seen: Leah, a shrewish maiden, Setchell; Rudolph, Emily Thorne; Madelina, Mark Smith; Nathan, Sol Smith, Jr.; The Doctor, A. H. Davenport. The afterpiece was "California Diamonds," acted here for the first time: Kerr Mudgeon, Dan Setchell; Danby Symes, Mark Smith; Rigsby, Sol Smith, Jr.; Mrs. Kerr Mudgeon, Emily Thorne; Mrs. Danby Symes, Mrs. H. P. Grattan. On July 20 Dan Setchell took a benefit, when "Leah, the Forsook" was repeated, and the farce of "A Regular Fix;" July 23, "The Wrongs and Rights of Women" was acted for the first time here in seven years. The season closed Aug. 4.

Humphrey Bland began a preliminary season Aug 17, 1863. The company consisted of Anna Cowell, Mrs. Humphrey Bland, Mrs. J. R. Scott, M. V. Lingham, J. H. Stoddart, Frank Rea, H. Russell, Charles Hale, A. H. Davenport, T. E. Morris, and W. H. Riley. Mrs. D. P. Bowers was the attraction in "Natalie, or The Death Barge of the Loire," by Chas. Shelby. This was this lady's first appearance since her European tour.

Mrs. Bowers was seen in "Camille" Aug. 26. "Lady Audley's Secret" was played Sept. 1, with this cast:

Lady Audley . . . Mrs. D. P. Bowers	Mary Miss Alm
Alicia Audley . . . Mrs. H. Bland	Luke Marks . . . W. H. Norton
Phoebe Marks . . . Mrs. Mark Smith	George Talboys . . A. H. Davenport
Mrs. Dawson . . . Mrs. Harrison	Sir Michael Audley . T. E. Morris
Mrs. Mosley . . . Mrs. J. R. Scott	Dr. Dawson . . . H. Russell
Mrs. Oakley . . . Miss Flynn	Captain Malden . . . Frank Rea
Miss Oakley . . . Miss Henry	Sir Harry Towers . . H. Wall
Robert Audley . . Lawrence Barrett	Benson H. James

Elsie Folsom made her first appearance on any stage Sept. 19, as Helen in "The Hunchback," for Mrs. D. P. Bowers' final appearance. Lawrence Barrett played Sir Thomas Clifford, and Mrs. Bowers, Julia.

The next season commenced Sept. 21, with the following company: A. H. Davenport, Vining Bowers, Lawrence Barrett, Humphrey Bland, J. F. Hagan, W. H. Riley, Dennison, E. A. Eberle, John Walsh, Mrs. T. J. Hind, Mrs. F. S. Chanfrau, and Ada Clifton. A. H. Davenport was stage manager. Edwin Booth played four weeks, and was followed by John S. Clarke Oct. 19, in "The Russian Admiral, or The Lion of the Day," "The Toodles" and "A Kiss in the Dark." "The Babes in the Wood," "The Russian Admiral" and "My Neighbor's Wife" was the bill Oct. 26. Mr. and Mrs. W. J. Florence came Nov. 2. "The Ticket of Leave Man" was acted Nov. 30, for the first time in America, and with this cast:

James Dalton . . . A. H. Davenport	Bob Brierly . . . W. J. Florence
Hawkshaw . . . J. F. Hagan	Maltby T. E. Morris
Melter Moss . . . Humphrey Bland	May Edwards . Mrs. F. S. Chanfrau
Green Jones . . . Vining Bowers	Mrs. Willoughby . Mrs. T. J. Hind
Mr. Gibson . . . T. J. Hind	Emily St. Evremond
Sam Willoughby . Mrs. W. R. Floyd	Mrs. W. J. Florence

"The Ticket of Leave Man" was played one hundred and twenty-five times. A matinée benefit took place Feb. 20, 1864, for the U. S. Sanitary Commission. Marie Methua Scheller appeared here March 28, in "Lorlie's Wedding."

Avonia Jones Brooke appeared April 4, in a play never before produced, entitled "Judith, The Daughter," with this cast:

Holofernes . . . Charles Barron	Agraele Mrs. Chanfrau
Athomel . . . A. H. Davenport	Mahra Mrs. T. Hind
Gabatha . . . H. Bland	Mosera Mrs. Bland
Maccabeus . . . T. E. Morris	Ithra Mrs. Wm. Floyd
Rameses . . . J. F. Hagan	Judith Avonia Jones

April 23, "Romeo and Juliet" was played, when Avonia Jones gave the proceeds to the fund for the erection of the Shakespeare Monument in Central Park. Edwin Booth played Romeo; Avonia Jones Juliet, and Charles Barron, Mercutio. James F. Hagan died in this city in July, 1902.

Avonia Jones was born in Richmond, Va. July 12, 1839. She first appeared on the stage April 18, 1856, at the People's Theatre, Cincinnati, Ohio, as Parthenia in "Ingomar." She first played in San Francisco, Cal., March 14, 1859, at Maguire's Opera House as "Adrienne the Actress." She then visited Australia. She made her debut in London Nov. 5, 1861, at Drury Lane Theatre as Medea. She was married in Liverpool, Eng., Feb. 23, 1863, to Gustavus Vaughn Brooke. She revisited America in 1863, and returned to London in the fall of 1865. Her last appearance on the stage was in Manchester, a few months prior to her death, which occurred in this city Jan. 5, 1867. She was the daughter of George Jones, known as Count Joannes. She was a lady of handsome figure, handsome face and a fine bright eye. She was a popular and profitable star. At her death-bed her father and mother met after a separation of many years.

On April 26 "The Sorceress" was seen here. Edwin Booth re-appeared May 3, and played eleven nights. Mrs. F. S. Chanfrau had a benefit May 16. F. S. Chanfrau acted Lord Dundreary and Samuel Guptolomus Rosslyn in "Our American Cousin at Home." T. J. Herndon played Asa, Dan Bryant and Frank Brower volunteered. "The Ticket of Leave Man" was acted. May 17, Byron's burlesque, "Fra Diavolo."

The season closed June 20, with a benefit to A. H. Davenport, when Lotta appeared in song and dance; Robert Heller, the magician, and the play, "Robert Macaire," with Geo. C. Boniface, Edward Lamb and others. A benefit to the Mississippi Valley Sanitary commission was given June 22. The Florences played in "The Returned Volunteer" and "The Honeymoon," with Mrs. W. G. Gladstane as Juliana. A benefit was given to Edward Lamb June 27, and that closed the season. The programme consisted of "The Jacobite," "The Conjugal Lesson" and "The Young Widow." Ada Clifton, Mrs. W. G. Jones, Kate Newton, Marie Boniface, G. C. Boniface, T. Hind, Frank Mordaunt, A. H. Davenport, J. W. Blaisdell, J. P. Cooke and Edward Lamb were in casts.

William Stuart, Edwin Booth, and John S. Clarke were the next managers. They opened Aug. 18. Many alterations were made in the auditorium. The company was: Charles Walcot, Jr., W. F. Burroughs, Owen S. Fawcett, S. K. Chester, J. G. Hanley, E. A. Eberle, Williams, Parkes, Mrs. F. S. Chanfrau, Mrs. S. K. Chester, Mrs. Sedley Brown, Mary Carr, and Fanny Prestige. J. G. Hanley was the stage manager. John S. Clarke appeared Aug. 22, with

"Everybody's Friend," and "The Rough Diamond." "The Comedy of Errors" was produced Oct. 3, with Clarke as Dromio of Syracuse and Owen S. Fawcett as Dromio of Ephesus. W. S. Andrews and Mrs. Anderson were new faces in the company at that time. F. S. Chanfrau took a benefit Oct. 11, when "The School of Reform" was acted with Clarke as Bob Tyke. He played Bob Brierly for the first time in New York Nov. 12, and closed Nov. 22.

The public of New York were agreeably startled on Friday evening, Nov. 25, by the appearance at the Winter Garden of the three Booths, sons of the great Booth, who played in "Julius Cæsar," for the benefit of the Shakespeare Monument Fund. The prices of admission were \$5 for orchestra chairs, \$1.50 to parquette and dress circle, and \$1 to family circle. The orchestra seats were run back into the parquette, taking up five rows of seats, making 150 extra orchestra seats. So great was the crowd when the doors opened that a strong force of police had to be sent for to preserve order and force every one into line. In half an hour after the doors were opened there was not a seat to be had in the house for love or money. When the curtain rose there was an audience of over two thousand persons present, composed of the *élite* of the city, and one of the most intelligent I have ever seen in any theatre.

"JULIUS CÆSAR"

Junius Brutus Booth . . .	Cassius	Pindarus	E. Post
Edwin Booth	Brutus	Soothsayer	P. Evans
John Wilkes Booth . . .	Marc Antony	Popilius Lena	Nelson Decker
Julius Cæsar, first appearance,	Edwin Varrey	Servius	W. F. Burroughs
Casca, first appearance,	C. K. Mason	Clitus	B. F. Williams
Octavius Cæsar	C. Walcot, Jr.	Lucina	Fanny Prestige
Trebonius	S. K. Chester	First Plebeian	E. A. Eberle
Decius Brutus	J. W. Burgess	Second Plebeian . . .	O. S. Fawcett
Metellus Cimber	T. S. Cline	Third Plebeian	A. E. Anderson
Titinius	C. S. Thomas	Fourth Plebeian . . .	S. F. Oliver
Cinna	J. Duell	Portia	Mrs. F. S. Chanfrau
Varro	S. D. Johnson	Calphurnia	Mrs. C. Walcot, Jr.

Edwin Booth commenced his one-hundred-night run of "Hamlet" Nov. 26. This was the cast:

Hamlet	Edwin Booth	Francisco	Nelson Decker
Claudius	Edwin Varrey	First Actor	S. K. Chester
Ghost	C. K. Mason	Second Actor	A. E. Evans
Polonius	G. H. Andrews	First Gravedigger . .	Thomas Placide
Laertes	J. G. Hanley	Second Gravedigger . .	E. A. Eberle
Horatio	C. M. Walcot, Jr.	Priest	P. Everdell
Osric	O. S. Fawcett	Queen Gertrude . . .	Mrs. James W. Wallack, Jr.
Rosencranz	W. F. Burroughs	Ophelia	Mrs. F. S. Chanfrau
Guiltenstern	E. Duell	Actress	Mrs. S. K. Chester
Marcellus	J. W. Burgess		
Bernardo	E. Post		

At the close of the performance on Jan. 22, 1865, a committee appeared on the stage, and the chairman, Mr. Fullerton, suspended a gold medal around Mr. Booth's neck. Mr. Booth was dressed as Hamlet. On one side of the medal was a portrait of Shakespeare, and one of Mr. Booth with the words: "*Palmarum Qui Meruit Ferat.*" On the reverse is the following: "To Edwin Booth, in commemoration of the unprecedented run of 'Hamlet,' as enacted by him in New York City for One Hundred Nights, 1865." Before the hundred nights terminated S. K. Chester took Edwin Varrey's place as Claudius, and Eugene A. Eberle played the First Gravedigger. A matinée performance of "Hamlet" was given by Mr. Booth, March 4, and in the evening of that date "The Octoroon" was acted for the benefit of Chas. M. Walcot, Jr. "Othello" was played March 23, and matinée March 24. Edwin Booth was the Iago, and Chas. Barron, Othello. Mr. Booth having terminated his engagement March 24, the house was closed the evening of that day, and on March 25, the military drama "Corporal Cartouche, or the Forlorn Hope," an English adaptation by Stephen Fiske of D'Ennery and Cormon's "Le Vieux Corporal," was first acted, and with this cast:

Corporal Cartouche . . .	Henry Placide	Pigoche	E. A. Eberle
Pierre Fouchard . . .	C. W. Clarke	Potichon	O. S. Fawcett
General Roquebert . . .	J. G. Hanley	Nina de Rantzberry . .	Ada Clifton
Lucien	C. M. Walcot, Jr.	Catherine	Mary Carr
Taverney	S. K. Chester	Genevieve	Mrs. C. Walcot, Jr.
Picard	C. K. Mason	Marietta	Mrs. Sedley Brown

This was Henry Placide's first appearance in New York after a long absence. It ran until May 1, when Placide appeared as Sam Nobbs in "A Nabob for an Hour," and in the title rôle of "Grandfather Whitehead." During the run of "Corporal Cartouche," the house was closed ten days (May 15 to May 26), in consequence of the death of the President. Mr. Placide's engagement terminated May 15.

"Jeanie Deans" was acted May 6, for Mrs. Sedley Brown's benefit. Her father, William Henry Sedley Smith, reappeared here on this occasion, as David Deans. This was his last appearance in this city. Tom Taylor's play, "The Gray Lady of Penarvon," originally acted in London as "The Hidden Hand," was first acted here May 8, and thus cast:

Madoch Goch	Barton Hill	Morgan Price	Mr. Burroughs
Lord Penarvon	J. G. Hanley	Lady Penarvon	Ada Clifton
Sir Caradoc	C. M. Walcot, Jr.	Enid	Effie Germon
Caerleon	T. S. Cline	Gwynned Vechan	Mrs. S. K. Chester
Lady Gryffid	Mrs. Jas. Wallack, Jr.		

Henry Placide made his last appearance on the New York stage May 13. He died January 23, 1870. Jean Hosmer appeared as Camille, May 29, John Dyott as Mons. Duval, Barton Hill, Armand. In all the leading rôles she was ably supported by Barton Hill. Miss Hosmer closed the season July 7, and during her eight weeks' engagement appeared in "Camille," "Evadne," "Lucrezia Borgia," "The Lady of Lyons," "Fazio," "The Wife," "The Jealous Wife," "Ingomar," and "Mary Tudor." This lady had a checkered career. She was born at Silver Creek, Colo., in 1842. Her first appearance on the stage was in the ballet in 1850 at the Metropolitan Theatre, Buffalo, N. Y. In 1860, she spoke her first lines and Barton Hill taught her to deliver them. She adopted as a stage name that of Jennie Stanley. In a few years she joined Edwin Booth as his support under the name of Jean Stanley. One night in Memphis, Tenn. she acted Florinda to Booth's Pescara in "The Apostate" so acceptably that in response to unanimous calls, he led her before the curtain, and then stepped back, and with folded arms, waited until she received the hearty plaudits of the audience. This was an unexampled compliment from a star. She resumed the name of Hosmer in 1863, and, deciding to become a star, appeared as Juliet at the Chestnut Street Theatre, Philadelphia, Dec. 23, Barton Hill playing Romeo. After this engagement, her sister died and she did not appear again until May 29, 1865, when she played at this theatre as Bianca in "Fazio," Countess in "Love," "Camille," "Lucrezia Borgia," and in many other tragedies. One night when Edwin Booth and Miss Hosmer were playing in "The Taming of the Shrew," Booth, in one of his waits, blackened his moustache, and when he kissed Katherine in the last act, his moustache left a black streak on her face. That was the only joke I ever knew Edwin Booth to play.

P. T. Barnum, having been burned out at his Museum, Broadway and Ann Street, opened here July 22, with his pantomime company, in "The Green Monster, or the White Knight and the Giant Warrior." The company consisted of Tony Denier (clown), Chas. K. Fox (pantaloon), Leon Chenat (harlequin), Mlle. Auriol (columbine), Mons. Baptistin, Master Timothy, M. Antonio, Jean Lewis, Anderson, T. F. Edwards, Hunter, Howell Martin, Scott Stevens, Miss C. Monell, Miss J. Monell, Miss J. Anson, Miss J. Fenton, and Miss M. Henry. There were also on exhibition Rosina Richardson, the fat woman; Anna Swan, Nova Scotian giantess; the Circassian Family, and W. B. Harrison, extemporaneous singer. The Nicolo Brothers appeared the following week, and Young Nicolo did the flying trapeze act the next week. July 31 the ballet of "The Beauty of Seville" was given, and Carrie Augusta Moore, the lady skater, appeared. Aug. 7, "The Midnight Assault," a pantomime ballet, arranged by Mons. Grossi, was presented, also the pantomime, "Love

Among the Bonnets." "The Witch of the Black Cavern, or the Golden Pills of Magic," was presented Aug. 14. "Mons. Dechalu-meau" was given Aug. 21, followed by "Jocko, the Brazilian Ape," on Aug. 28. Barnum closed here Sept. 2.

The next season began Sept. 6, with the following company: C. M. Walcot, Jr., Welsh Edwards, Claude Blenan (Burroughs), W. S. Andrews, S. K. Chester, E. De la Rue, Howard, Connell, Duell, Sutton, Nelson Decker, Hogan, Osborne, W. F. Burroughs, Evelyn, Mrs. C. M. Walcot, Jr., Mrs. Chester, Rose Eytinge, Mary Carr, Kate Morton, Effie Germon, and others. William Stuart was manager; J. G. Hanley, stage manager. John S. Clarke opened the season in "Everybody's Friend" and "The Toodles;" Alice Grey appeared as Mrs. Swansdown in the first named play, Rose Eytinge having been taken ill. Claude Burroughs (who was burned to death in the Brooklyn Theatre fire, Dec. 5, 1876) made his New York debut as Trap in "Everybody's Friend." "Our American Cousin" was revived Sept. 30, with J. S. Clarke as Asa Trenchard, W. S. Andrews as Lord Dundreary, John Dyott as Abel Murcott, Charles Peters as Binney, Rose Eytinge as Florence Trenchard, Mrs. Walcot, Jr., as Mary Meredith, and Mary Carr as Mrs. Mountchesenton. Mrs. H. A. Perry (now Agnes Booth Schoeffel) played Florence Trenchard from Oct. 10 to Oct. 23; Rose Eytinge played May Edwards in "Ticket of Leave Man" Oct. 26. Florence La Fond made her debut as Sam Willoughby. John Brougham appeared Oct. 30 as Dr. Savage in his own comedy "Playing with Fire;" Nov. 13, "Flies in the Web," condensed from his own comedy of "The Game of Love." For his farewell benefit, Nov. 17, Brougham played Capt. Cuttle in "Dombey and Son," and his engagement terminated Nov. 18. John S. Clarke was seen Nov. 20, in the "Ticket of Leave Man," with C. K. Mason as Mr. Gibson. A four-act condensed version of "The Octoroon" was played Nov. 27, with Clarke as Salem Scudder, J. G. Hanley as Wahnotee, Dyott as Jacob McCloskey, Rose Eytinge as Zoe, Elizabeth Andrews as Mrs. Peyton. "The Comedy of Errors" was given Dec. 28, John S. Clarke and W. S. Andrews as the Two Dromios.

William Stuart, one of the managers of this theatre, whose right name was Edmund C. Flaherty, died at the new Harlem Hospital, this city, Dec. 27, 1886. He came to America about 1855, and for a long time was a contributor to *The New York Tribune*. His first attempt at managing a theatre was at Wallack's, Broadway and Broome Street, in conjunction with Dion Bourcicault. His next venture in management was at this theatre, backed by Riggs, the Washington, D. C., banker. His last experiment was at the Park Theatre, Broadway and Twenty-second Street. I wonder how many readers recall the first "polyglot performance" of "Othello" in this country — Dec. 29, 1866. It was a remarkable rendition of "Othello." This was the memorable cast:

Othello	Bogumil Dawison	Ludovico	N. Decker
Iago	Edwin Booth	Montano	Mr. Duff
Cassio	J. N. Gotthold	Messenger	J. Lewis
Brabantio	M. W. Leffingwell	Paulo	Jas. Hogan
Duke	W. A. Donaldson	Antonio	W. F. Burroughs
Roderigo	W. S. Andrews	Desdemona	Mme. Methua-Scheller
Gratiano	J. Duell	Emilia	Ida Vernon

Mme. Scheller addressed her remarks to Othello in German, and to Iago in English. Her happy-go-lucky translation of Shakespeare into German caused innumerable misunderstandings. Sometimes the lady would forget her surroundings and address Mr. Booth in Teutonic and Herr Dawison in English, much to the bewilderment of the tragedians. J. S. Clarke's engagement terminated Jan. 2, 1866. Edwin Booth returned here Jan. 3—his first appearance on the stage since the Lincoln assassination. Some of the most influential and high-minded citizens had from time to time sought him out in his retirement, and urged him to resume the duties of his profession. Mr. Booth at last consented to return to the stage. The public were with Mr. Booth, who had suffered more than language can tell, and desired to have an opportunity to manifest their good feeling toward him. He acted Hamlet, Charles Barron Laertes, J. H. Taylor the Ghost, Charles Kemble Mason the King, W. A. Donaldson Horatio, Effie Germon Ophelia, and Mrs. Marie Wilkins the Queen. Not only was every seat occupied, but every inch of standing room was appropriated by the thronging multitude. Its welcome to Mr. Booth was significant in no common sense of the word. Actuated by profound sympathy and discrimination, it expressed itself in one long and almost deafening tumult of enthusiasm. Nine cheers, each round being followed by its particular and emphatic "Tiger!" hailed the melancholy Dane, and gave him at the outset due warrant to "cast his nightly color off."

"Pizarro" was played Jan. 17, Geo. Parkes making his first appearance as Alonzo. On Jan. 31 the theatre was closed for a rehearsal of "Richelieu," presented Feb. 1, with this cast:

Cardinal Richelieu . . .	Edwin Booth	Huguet	C. K. Mason
Count De Baradas . . .	J. H. Taylor	François	W. F. Burroughs
Adrien De Mauprat . .	Charles Barron	Gaston	J. Duell
Joseph	John Dyott	Governor of Bastille	Humphrey Bland
Louis XIII.	W. A. Donaldson	Julia De Mortimar . .	Rose Eytinge
Sieur De Beringhen . .	W. S. Andrews	Marion Delorme . . .	Marie Wilkins

Feb. 7, "The Ticket of Leave Man" was given for the benefit of Humphrey Bland. Geo. C. Boniface was the Bob Brierly; J. W. Albaugh, Hawkshaw; and Rose Eytinge, May Edwards. John Dyott's benefit occurred Feb. 14, when "Rob Roy" was acted. W. D. Shield, the famous Scotch comedian, made his first appearance in New York as Bailie Nicol Jarvie. On Feb. 21 Edward De

Mondion made his début as Claude Melnotte in "The Lady of Lyons," to Ida Vernon's Pauline. Pillets was his real name. He had acted with Booth in California, and appeared as Hamlet at Niblo's Garden. A matinée benefit was given Feb. 24, for the orphans of the war. Booth and Mary Mitchell acted in "Ruy Blas." De Mondion played Shylock and Mary Mitchell Portia, Feb. 28. Chas. Barron took a benefit March 7, in "Othello." Lucy Keeler made her first appearance in New York, March 14, as Constance in "The Love Chase." J. Newton Gotthold, March 28, played the Moor in "Othello." "Richelieu" was acted March 29, for the forty-second time, and for the benefit of Mr. Booth. Mr. Gotthold played "Othello" March 30 and 31.

Mr. and Mrs. Barney Williams appeared here April 2, and Blanche Grey made her first appearance in New York as the Fairy and Monica, in "The Fairy Circle." Mrs. Mark Smith and Mrs. H. P. Grattan joined the company April 30. Mr. and Mrs. Williams closed May 26. C. M. Walcot had a benefit May 28, presenting "The Colleen Bawn," and the season closed May 29, with a repetition of the same bill. John Brougham began a summer season June 4, with "Playing with Fire." Lena Prentice made her first New York appearance as Mrs. Waverley. "Pocahontas" was given May 18. James C. Dunn played Capt. John Smith; Emily Melville, Pocahontas; and Fanny Stocqueller, Poo-tee-pet. "The Nervous Man" was seen July 2, and July 9 Brougham's reconstructed version of "Columbus" was presented. Aug. 13, "O'Donnell's Mission," by Brougham, was acted for the first time on any stage, and with this cast:

Roderick O'Donnell	John Brougham	Martin O'Reilly	J. Hurley
Cardinal Alberoni	T. E. Morris	Maurice Daly	J. Oliver
Abbé Le Renard	C. M. Walcot, Jr.	Ennis Macdermott	J. Hill
Sir Reginald Blount	J. C. Dunn	El Mortaro	J. G. Burnett
La Roche	H. B. Phillips	Eva de Zuniga	Miss E. Johnson
Zadock	W. S. Andrews	Juanita	Mary Carr
Patrick O'Connor	H. H. Wall	Susanna	Jennie Morton
Fallon Macarthy	Nelson Decker	Paquita	Lena Francis

Mr. Brougham closed Sept. 1. The theatre was then leased, Sept. 3, for two weeks by J. W. Watson (author of "Beautiful Snow"), for the production of a new play of his, adapted from the French, and entitled "The Charlatan," which had this cast:

Cagliostro	J. N. Gotthold	Marquis de Fronzac	W. A. Donaldson
Marquis de Montalieur	W. Davidge	Count d'Ostalis	W. S. Andrews
Arthur Cleveland	James Duff	Marchioness de Montalieu	
Cardinal Jovelli	C. K. Mason		Annie Levering
Maroncelli	W. S. Higgins	Annette	Hattie Thomas

Having proved a failure it was withdrawn after the third performance, and John Brougham reappeared in "O'Donnell's Mission"

Sept. 6, and continued until Sept. 17, when the Buislay troupe of gymnasts, acrobats, and pantomimists opened and continued until Oct. 6.

The next season commenced Oct. 8. William Stuart and Edwin Booth were the managers. In the company were J. H. Taylor, Claude D. Burroughs, W. S. Andrews, M. W. Leffingwell, William Davidge, J. Duell, W. A. Donaldson, J. Duff, Leslie, John Sutton, Hinton, Decker, Mrs. G. C. Boniface, Mrs. Leffingwell, Minnie and Adah Monk, E. Johnson, Elizabeth Andrews, and Miss Cushing. J. G. Hanley was stage manager. Mrs. F. W. Lander appeared as Adrienne Lecouvreur, and was followed by Mrs. D. P. Bowers Oct. 15, supported by J. C. McCollom, in "Lady Audley's Secret" which ran for three weeks. Nov. 5, "Donna Diana, or Love's Masquerade," was played for the first time in this city, and with this cast :

Donna Diana . . .	Mrs. D. P. Bowers	Don Cæsar . . .	J. C. McCollom
Donna Fenisa . . .	Miss E. Johnson	Don Guzman . . .	W. S. Andrews
Donna Laura . . .	Mrs. G. C. Boniface	Don Luis . . .	J. Duff
Floretta . . .	Mrs. M. W. Leffingwell	Perin . . .	M. W. Leffingwell

Nov. 12 "East Lynne" was given. Nov. 22, "The Lady of Lyons," and for her benefit, Nov. 23, Mrs. Bowers played Romeo, Mrs. F. B. Conway, Juliet, and J. C. McCollom, Mercutio. On Nov. 24, Herr Bogumil Dawison appeared as Richard III. in German, supported by the Thalia Theatre company. Nov. 26 a season of Italian opera was begun by Max Maretzek. Edwin Booth reappeared Nov. 27. The opera nights were Mondays, Wednesdays, Fridays, and matinées were given on Saturdays. On Tuesday, Thursday, and Saturday evenings, and at matinées on Wednesdays Mr. Booth played. Maretzek's company comprised Louise Kellogg, Miss Stockton, Rosa Bonheur, Mlle. Natalie Testa, Señora Carmen Poch, Signori Mazzeoleni, Georgio Ronconi, Antonucci Testa, Bellini, Bernardi, Fleury, Ricardi, Dubreuil, Forsati, and Baraglia; Carl Bergmann and Sig. Torriani, conductors. The operas produced up to Dec. 28, when the season closed, were: "Crispino," "Fra Diavolo," "L'Étoile du Nord," "Il Trovatore," "The Huguenots," "Faust," "Lucrezia Borgia," "Il Barbiere," "Zampa," and "Un Ballo in Maschera." Nov. 30 Amelia M. Hauck made her first appearance in grand opera as Prascovia, in "L'Étoile du Nord."

Amelia, better known as Minnie Hauck, was born in this city. Christ church was looking for a soprano, and had advertised for one and had examined a number of applicants. One day, as their bass singer was passing through the streets he heard in an old wooden house a beautiful voice. He mentioned the fact to Samuel Jackson, the organist of the church, who at once sent to the place with a request to the singer to come and see him at twelve o'clock on the following Sunday. Sunday came, and at noon, after the service, a

young girl scarcely fifteen walked into the gallery choir with her father, and told Mr. Jackson she was the one whom he sent for. Mr. Jackson, after questioning her a little, told her he would like to hear her sing, and asked her what she would try. "Oh, anything you would like," was the reply. He got two copies of Cherubini's "Ave Maria," and handing her one he took his seat at the organ with the other. He played through the prelude, and the little girl commenced to sing. Says Mr. Jackson: "The very first note sent a thrill through me I shall never forget, and I exclaimed with delight: 'It is the finest voice in the world!'" Before Miss Hauck again reached the nave of the church, the music committee had made with her father an engagement for a year. Upon hearing the result of her trial, in her delight she threw her arms around her father's neck and thanked God that she was at length in a position where she could earn something with which to assist her needy parents. At every appearance in opera she delighted the general public by the charm of her acting and by the beauty of her bright, sympathetic voice, and elicited the admiration of skilled musicians by the brilliancy of her vocalization and the purity of her style.

Booth appeared in "Hamlet," Mme. Methua-Scheller as Ophelia, Ida Vernon as Gertrude, Barton Hill as Laertes, and J. Newton Gotthold as the Ghost. He afterwards played in "Richard III.," "Richelieu," "Don Cæsar de Bazan," "The Stranger," "Taming of the Shrew," "The Apostate," "Othello," "Brutus, or The Fall of Tarquin," "The Fool's Revenge," and "Romeo and Juliet." A matinée benefit took place Dec. 27, for Jas. W. Lingard, who was turned out of the New Bowery Theatre. The programme included a concert by Signors Antonucci, Baraglia, and Bellini, Mles. Kellogg, Poch, Testa, and Hauck.

The Bogumil Dawison polyglot performance was repeated Jan. 2 and 4, 1867. "The Merchant of Venice" was presented Jan. 28, with this cast:

Duke of Venice	W. A. Donaldson	Shylock	Edwin Booth
Prince of Aragon	J. Duff	Launcelot Gobbo	W. S. Andrews
Antonio	M. W. Leffingwell	Old Gobbo	Wm. Davidge,
Bassanio	J. N. Gotthold	Portia	Mme. Methua-Scheller
Gratiano	Mr. Hill	Nerissa	Miss M. Cushing
Lorenzo	Marshall Oliver	Jessica	Miss J. Morton

Edwin Booth commenced a series of farewell performances March 18 with "Hamlet," and afterwards "Ruy Blas," "Richelieu," "The Apostate," and "Brutus, or The Fall of Tarquin." The after-piece was "Too Much for Good Nature." The theatre was entirely destroyed by fire March 23, 1867. W. S. Andrews was to have had a benefit on that date, and the programme announced was "Our American Cousin" and "The Jenny Lind" farce. John Brougham was announced to appear here April 3, in his new play, "The

Lottery of Life." The fire was discovered at a little before nine o'clock in the morning by the associate lessee and manager, Mr. Stuart, who was seated in his room in the theatre, reading. Mr. Stuart barely escaped from the burning building with his life. His library was totally destroyed, and the losses of himself and Edwin Booth were considerably over \$40,000. Mme. Methua-Scheller lost her wardrobe and jewelry. The fire was supposed to have arisen from a defective heater under the stage, but this was mere conjecture, and there were not wanting suspicions that it was the work of an incendiary. The whole property was owned by the Lafarge estate, and the lease of Messrs. Stuart and Booth had eighteen months to run. The Lafarge House in the rear of which stood the Winter Garden was totally destroyed by this fire, but was rebuilt and, topped by a mansard roof, became the Grand Central Hotel.

FELLOW'S OPERA HOUSE AND HALL OF LYRICS

THE place of amusement known by the sounding name of "Fellow's Opera House and Hall of Lyrics" was situated at 444 Broadway, east side, in the City Assembly Rooms Building. It was first opened on Wednesday afternoon, Nov. 6, 1850. Shortly after it became known as the American, and was occupied by Henry Wood's Minstrels in 1851. They remained there for a long time. Mr. Wood took George Christy into copartnership, he having had some difficulty with Edwin P. Christy. This house was reopened Oct. 24, 1853, and christened "Christy and Wood's Minstrel Hall." Dec. 20, 1854, the City Assembly Rooms were destroyed and Christy and Wood were burnt out with a loss estimated at \$12,000. It was fortunate for them they had another hall (472 Broadway), at which they continued their performances. This place was rebuilt and opened by George Christy and Henry Wood's Minstrels. The next attraction was Nagle's American Juvenile Comedians, who came Nov. 16, 1857, making their first appearance in this city. They appeared in the nautical drama, "Ben Bolt," and also did "Charcoal Sketches." They continued about two weeks. On Dec. 3 a benefit was given to the Wren Children. The attraction was the Wren Troupe, and Ella Wren, vocalist, made her first appearance in New York. Fred Wren acted six different characters. This house was opened Jan. 11, 1858, by Buckley's Serenaders. J. Mulligan and Dick Sliter, the jig dancer, joined them. Eph Horn appeared with them Feb. 2. The Buckleys closed Feb. 27, and went on a travelling tour. Peel's Campbell Minstrels came here April 12. They closed July 3, and returned as the Campbell's Minstrels, under the management of E. Sniffen, Aug. 30. The company was: Matt Peel, J. B. Donniker (musical director), S. C. Howard, A. M. Hernandez, E. H. Winchell, T. J. Peel, G. W. ("Pony") Moore,

J. Unsworth, J. W. Adams, Napoleon W. Gould, A. Condit, A. W. Williams, A. Ascher, and R. J. Carroll. In October nearly all the company left, and went on a travelling tour under Matt Peel's management. A new organization continued, and was known as Campbell's Minstrels. "Billy" Birch appeared Jan. 3, 1859, on the "bone end." E. Bowers also came on that date. Among the new people were: Goldon, clog dancer; Master Charles, "wench" dancer, and R. Abecco, harpist.

Geo. Christy and R. M. Hooley were the next managers of this house and reopened it May 23. George Christy was enjoined from acting by Henry Wood, his former partner, and he did not appear; but James H. Budworth was secured for the "bone end," and the organization was named Hooley's Minstrels. Henry Wood, having sold his Marble Hall to a bank, returned here Sept. 12. Ernestine de Faibre, the danseuse, Eph. Horn, Charles White, Ned Davis, D. S. Wambold, R. Abecco, and M. Lewis were in his company. In January, 1860, the house underwent great alterations, and was opened Jan. 16, as a regular theatre, by C. Webb & Co., with a small company, consisting of the Webb Sisters, Mr. and Mrs. William Marden (now Mrs. C. Wilkinson), C. Wilkinson, B. Brown, and Salisbury. It was christened the Broadway Boudoir. "The Four Sisters," "The Maid with the Milking Pail" and "Woman's Whims" were the initial pieces. Billy O'Neil joined Jan. 30. Business was not good, and the house closed.

Harry Watkins leased this place for a few weeks, and his wife's (Mrs. C. Howard) name was given as manageress. Feb. 27, 1860, was the opening night, with the following company: Mrs. Charles Howard, Clara Walters, Kate and Sallie Singleton, Mrs. Harriet Holman, Mrs. H. Moore, Mrs. H. Eckhardt, Sallie Holman, Harry Watkins, Joseph E. Nagle, Welsh Edwards, Joseph Wheelock, C. Kingsley, Walters, Ellis, J. S. Rogers, O. B. Mason, Hilson, Lacy, Charles Wilkinson, and Ed. Gooding. Watkins' dramatization of "The Hidden Hand" was the initial performance. Mrs. Howard acted Capitola; Watkins, Wool; and Welsh Edwards, Old Hurricane. This play was originally produced by Mr. Watkins at the Richmond, Va. Theatre Dec., 2, 1859, on the day John Brown was hanged at Harper's Ferry, Va. John Wilkes Booth was a member of the company, but he did not appear in the cast as he went to see the execution. March 12 Charles Gayler's "The Romance of a Very Poor Young Man" was acted for the first time; March 28 "The Pioneer Patriot, or the Maid of the War Path," was first acted here and continued for one week, except March 30, when Mrs. Howard took a benefit, and the bill was "The Irish Heiress," with Mrs. Howard as Kate O'Brien, after which came a musical melange, in costume, by the Holman family (Sallie, Julia, Master Alfred, and Mrs. H. Holman), followed by "Faint Heart Never Won Fair

Lady," also by the Holman Family. "The Two Buzzards" closed the entertainment. Harry Watkins retired March 30. The house reopened April 7, 1860 as "Mrs. Brougham's Theatre." Colin Stuart, Edwards, Josephine Ruth, Mrs. Brougham Robertson, Dickinson, Plunkett, Julia James, Lizzie Walton, R. Cooke, C. Barton Hill, Richard Newton, and Mr. Wilmott were in the company. "The Rivals" was given April 9, with this cast:

Sir Anthony Absolute	Welsh Edwards	Acres	Walter Hill
Captain Absolute	G. K. Dickinson	David	John Newton
Sir Lucius O'Trigger	H. G. Plunkett	Lydia	Julia James
Fag	Mr. Wilmott	Julia	Lizzie Walton
Falkland	Richard Cooke	Lucy	Ida Vernon
Mrs. Malaprop	Mrs. Brougham		

This was the American début of Mr. Wilmott, Walter Hill, and Julia James, the first appearance in New York of G. K. Dickinson, and the first time Mrs. Brougham played Mrs. Malaprop in New York. Her lease terminating in March, Prof. Jacobs took possession, and opened May 7, 1860, with feats in magic. Carter's Gift Minstrels commenced July 23. They presented a gift with every ticket sold. Frank Carter was manager, W. A. Christy stage manager.

Robert W. Butler opened this hall as the American Aug. 8. Billy O'Neil was acting manager and Josh Hart stage manager. The company were Isaac Whelpley, Tom Brookfield, Billy O'Neil, Max Irwin, Frank Peel, John Winans, Josh Hart, Clara Harrington, Laura Le Claire (Mrs. Josh Hart, now Mrs. Will Sands), Fanny Thompson, Helena Charles, Augusta Lamereaux, Julia Christine (afterwards Mrs. Harry Miner), Julia Hamilton, Lizzie Schultze (afterwards Mrs. Robert W. Butler), Matilda Schultze and Emily Le Maire (afterwards known as Mlle. Eugénie). On Sept. 10 Lew. Simmons, Denny Gallagher, and John Mulligan appeared. The Conrad Bros., acrobats, Eva Brent, and Charley White joined the company Jan. 7, 1861. J. W. McAndrews appeared Jan. 10. On May 20 Charley White's burlesque, "Mazeppa," with Chas. White as Mazeppa, was given.

Charles E. Collins, comic vocalist and dancer, arrived here from England March 4, 1863, and appeared for the first time in America. He at once made a hit, and became one of the greatest attractions this house ever had. His performance of "The Cure" was equal to the original, Mr. Stead of London. There were also in the company Frances Leroy, Augusta Walby, Millie Flora, Mary Blake, Louise Walby, Sallie Wesner, Kittie Lee, Bob Hart, Charley White, James Wambold, Tommy Gettings, George Warren, Tom Riggs, the Delevanti Brothers, and Thomas L. Donnelly (afterwards manager, with John F. Poole, of the Grand Opera House, this city). Late in April James S. Maffitt and W. H. Bartholomew appeared in pantomime. In June Nelly Gray, dancer; Flora and Harry Leslie, Irish

jig dancers; Kate Harrison, danseuse; Eva Brent, vocalist; J. W. McAndrews, Wm. B. Harrison, extemporaneous singer; Adele Calla, vocalist; and Annie Harrison, were added to the force.

During the seasons of 1860-61-62, the "waiter girls" were in vogue, but when Mr. Butler commenced his season of 1864-65, he dispensed with them. He opened Aug. 15, 1864, with the following company: R. W. Butler, manager; J. Ammerman, treasurer; David Braham, musical director; Tony Pastor, Charles White, James Wambold, J. T. Boyce, Nelse Seymour, W. H. Bartholomew, J. Pierce, W. Emerson, Ed. Murray, W. H. Burke, Master Tommy, Lizzie Schultze, Ida and Emma Ross, Mary Blake, Mlle. Flora, Annette Le Point, Florence Wells, Julia Melville, Lottie Le Point, Emma Schell, and Jenny Lorraine. Novelties of every kind were presented, and in rapid succession.

The last season of this house began Aug. 17, 1865, with the following company: James S. Maffitt, W. H. Bartholomew, James Wambold, Denny Gallagher, J. K. Campbell, George Winship, Charley White, Master Tommy and Billy Holmes, and the Misses Annette Le Point, Millie Flora, Lizzie Schultze and a *corps de ballet*. In September, 1865, T. P. Carey, an Irish comic vocalist of some note in his own country, appeared but, failing to make a hit, at once returned home. Billy O'Neil was one of the greatest favorites at this house; gifted with a fund of humor, had he taken care of himself he could have astonished many of our self-styled Irish comedians. He was capable of excelling in the highest flights of comic, serio-comic, and pathetic delineations. He died at Melbourne, Australia, Aug. 5, 1868.

Mr. Butler died in New York June 14, 1885. Bob Hart made his minstrel debut here this season as a baritone singer. He had been in his earlier days a Methodist preacher. His last appearance as a minstrel performer was in 1877, with Bryant's Minstrels, at their hall in West Twenty-third Street, afterwards Koster & Bial's. He left the profession and took to the pulpit once more. His right name was J. W. Sutherland. He committed suicide in this city April 6, 1888.

Mons. John M. La Thorne (right name Dilkes), so popular at Butler's "444," gained his first experience as a "show actor," when a member of the Forrest Dramatic Association, located in St. John's Hall, in Frankfort Street, near Chatham (now Park Row), during the time of Ned Tilton, Charley Boniface, William Conover, and several others. He played anything and everything in drama, tragedy, farce, and pantomime. It was while here that he commenced the practice of cannon-balls, slack-rope, and various other athletic performances. His first public appearance as an athlete was at the old Vauxhall Gardens in the spring of 1845, for Archie Madden's benefit. Shortly after that he joined the circus, and for

years travelled as the greatest cannon-ball performer ever seen in America. With Henry Majilton he performed the "La Perche Equipoise" for the first time in this country. This was in May, 1853. The Siegrist Brothers claim to have been the first to introduce in this country the "La Perche" and "Trapeze" acts. They were performing at Franconi's Hippodrome, in this city, and did those acts in May, 1853, but I am told that La Thorne did the "La Perche" act at least one week previously. His last season with a circus was in 1858. He appeared at the Art Union, 497 Broadway, under Robert Butler's management. He was next engaged as stage manager for the Canterbury, by Fox & Curran. He was at "444" Aug. 10, 1860, as stage manager, and continued there as such for several years. The last time he performed in public was on his benefit at the New Orleans, La., Academy, May 5, 1867. After that he devoted his energies to stage managing for a number of years. He has long since retired into private life and resides in this city.

Shortly before 11 A.M. Feb. 15, 1866, "444" was entirely destroyed by fire. It was the third time this building — City Assembly Rooms — was burned. The fire was discovered in the saloon of the theatre by some women engaged in cleaning the floor of the City Assembly Rooms, almost immediately overhead, preparatory to the ball of the Seventy-ninth Regiment, which was to have been held that evening. All the stage properties and wardrobe were destroyed, the loss to the theatre alone amounting to nearly \$15,000. The City Assembly Rooms, were, of course, destroyed at the same time. Charles White, so often seen at "444," died in this city January 4, 1891.

BROUGHAM'S LYCEUM

THE Theatre known as "Brougham Lyceum" was situated on west side of Broadway, two doors below Broome Street, and built on the lot formerly occupied by what was called the "Mourning Store." It was opened Dec. 23, 1850, with "Esmeralda," by John Brougham. During the time it was building, and on Aug. 5, 1850, the rear part of the building fell to the ground, killing two of the laborers. Mr. Brougham put all the money he could raise into the enterprise, and borrowed a great deal from Edwin P. Christy, the minstrel manager. During the first season it was a brilliant success, but subsequently, owing to architectural changes in the neighborhood, it became necessary for Mr. Brougham to assume new obligations. In making a loan he signed a paper which he supposed gave him the sole lease of the premises for a series of years. Instead of that, one of the parties took advantage of his legal rights, and, because on the instant Brougham did not furnish \$15,000, the amount of his demand, the sheriff entered and took possession of the theatre.

Mr. Brougham secured a good working company, among whom were Charlotte Cushman, George Jordan, Mrs. Emma Skerrett, Frank Chippendale, H. Lynne, Clara Fisher Maeder, Mrs. Foster, Mrs. George Loder, Miss Malvina, T. B. Johnson, Julia Gould, Kate Horn (afterwards Mrs. Buckland), Mary Taylor, Miss Blake, and others.

Julia Gould appeared on the opening night as Captain Phœbus, in "Esmeralda." This lady came to America in the Fall of 1851, from London, and made her American début in Italian opera, under the direction of Max Maretzek. She also sang at Sunday evening concerts at Tripler Hall, with Mme. Anna Bishop and others. She sang in the opera "The Ambassadors" at this theatre, with Mary Taylor in the title rôle, and appeared as Mercury in the extravaganza of "The World Fair," by John Brougham. She remained at this house until the close of the season of 1853-54, when she went to California to support Mme. Anna Thillon in opera, at the Metropolitan Theatre, San Francisco. She returned to New York in 1857, and appeared at Laura Keane's Theatre for one season. In the autumn of 1858 she joined Buckley's Minstrels to sing in burlesque opera. She visited Europe in 1860, and within sixty hours of her arrival in Liverpool, opened in that city, April 5. Returning to America with this company in June, 1861, she continued with them about one year, when she revisited California with the Caroline Richings Opera company. From there she went to Victoria, V. T. After singing for the benefit of various charities and societies, she retired from the stage. At San Francisco she was induced to appear once more on the boards, singing with the Parepa-Rosa Opera company and the Italian Opera company, at the Metropolitan and other theatres, finally closing a career of thirty-five years on the stage in burlesque opera, her last appearance being as Wanda in "The Grand Duchess." She died on her farm at Kinmundy, Ill. (where she had been living for some years), Jan. 29, 1893. Julia Gould was married three times, first to Frank Trevor, of the Lyster Opera company, who died in Australia; next to John Collins, singer and comedian, who died of yellow fever at Havana; and her third husband was Dr. A. T. Gregory Hall, of Victoria, V. T., who is still alive. Julia Gould was born in the Strand, London, Aug. 28, 1824. Her first appearance in public was as a vocalist when she was only ten years of age.

On the opening night at Brougham's Lyceum the bill consisted in part of a sort of human panorama called "Brougham & Co." It was followed by "Crimson Crimes," in which, as Mr. Fright, John E. Owens made his announced first appearance in New York. Jan. 6, 1851, Brougham's dramatization of "David Copperfield" was given, with the author as Micawber. Another of his sketches called "A Row at the Lyceum," was done April 22. Some of the actors appeared in the private boxes and others in the parquet. May 13

Mrs. J. W. Wallack, Jr., acted Lady Gay Spanker in "London Assurance" for her mother's benefit. H. B. Phillips took a benefit May 21, when John R. Scott made what was probably his sole appearance at this house, and played Captain Copp in "Charles II." The season closed July 8, 1851, with a benefit to G. W. Smith, when Leon Espinosa, M. Szolossy, Miss Malvina, Mlle. Albertine and the beneficiary had a terpsichorean carnival. In July, after the regular season terminated, Robert Kemp's French company played for a few nights, Brougham resuming Aug. 25, with his "Romance and Reality."

A. H. ("Dolly") Davenport made his first appearance at this house during the first season, acting Box, in "Box and Cox," for the benefit of David S. Palmer. In 1853 he regularly resumed the profession, and appeared at the Old Broadway Theatre, acting Montano in "Othello," and Capt. Charles in "Who Speaks First?" He remained there during the balance of that season, and there made the acquaintance of Lizzie Weston, and married her. They were divorced in New York Feb. 15, 1857, and she afterwards married Charles Mathews. Mr. Davenport had acted in the principal theatres of New York City, and in many of the principal cities of the country. He married Frankie McClellan (now widow of T. B. MacDonough) at St. Louis, Mo., Aug. 28, 1869. He died at New Orleans, La., Oct. 23, 1873, in the forty-third year of his age. His right name was Adolphus Davenport Hoyt. He was of a genial disposition, affable and courteous in manner. His remains were interred in Greenwood cemetery, Brooklyn.

"Moneymarket," adapted from Balzac's "Mercadet," by John Brougham, was first seen here Nov. 10. Feb. 2, 1852, Mrs. Catherine Sinclair Forrest made her first appearance on the stage as Lady Teazle, in "The School for Scandal." In consequence of the great excitement aroused by the Forrest divorce case, a riot was anticipated. At 8 o'clock the police dispersed the mob that had gathered in front of the theatre. Mrs. Forrest was greeted with repeated cheers and prolonged plaudits. A few persons in the gallery seemed inclined to make trouble, but they were promptly ousted. The curtain rose at the appointed hour. The persons opposed to Mrs. Sinclair were chiefly in the upper tier, and were quickly removed to the street, so the attempt to interfere with the performance was a failure.

When "The School for Scandal" was over, Mrs. Forrest was loudly called for, and as she passed before the curtain, received the heartiest cheers heard within the walls of a theatre in many a day. When she left the stage John Brougham being called for came forward, and as he appeared, some person in the gallery began to groan, and to cheer for Edwin Forrest. Brougham stood for five minutes or more before he could be heard, while cheers were given

in the galleries for Forrest, mingled with various side-notes. At length Mr. Brougham was heard and spoke in substance as follows: "Ladies and gentlemen, you have witnessed to-night one of the most success — (cheers for Forrest, groans, etc.) — successful débuts — (cheers and groans) — that ever took place within the annals of the histrionic profession. (Various noises and several persons thrust out from the upper tier.) I certainly never saw — (cheers, hisses, groans) — anything equal to it. (Vociferous hisses and cheers, mixed with groans and uproar for some time.) Ladies and gentlemen, I am charged by the fair débutante — (more demoniac yells from the opposition) — to return to you — (uproar, hisses, cheers, etc., during which Mr. B. remained passive; cheers for Forrest and Ann Flowers, and three groans for the jury). Gentlemen," said Mr. Brougham, "I am charged to make a speech, and, with your permission, I will make it (uproar for some time). I have, on behalf of the débutante, to return to you her sincere thanks for this kind and — (noise and confusion) generous reception — (cheers, hisses, etc.). Ladies and gentlemen, allow me to say — (noise) — that I cater for your amusement, and shall do so, to the best of my abilities, however you use me. (Three cheers for Brougham, mingled with groans and hisses from the upper tier.) To-morrow night the débutante of this evening will again appear." (Cheers and hisses, during which Brougham retired.) I cannot give a proper idea of the uproar in the gallery while this speech was going on. There were cheers for Forrest, for Van Buren, for Barney McCabe, Ann Flowers, Ned Buntline, and Capt. Rynders, with groans for other persons. The audience was mostly of the sterner sex, probably not more than eight ladies being present. Mrs. Forrest's engagement continued for two weeks, and her share of the receipts was over \$4,000. George Vandenhoff gave this lady all the dramatic instruction she ever had prior to her début.

Mrs. Forrest not being able to pay Mr. Vandenhoff for all the care and attention he gave her, it was arranged that he should play the opposite parts to her during this engagement, and receive one half of her share of the receipts. In consequence of illness he was not able to play the first two weeks, but at the opening of the third week in "The Lady of Lyons" he appeared. Their share of the receipts for the first eight nights of their joint performance was \$879.87½ each. Mrs. Forrest was then taken ill, and did not resume acting till the first of March. Mrs. Forrest was the daughter of John Sinclair, a well known English tenor singer, who made his American début Sept. 24, 1831, at the Old Park Theatre, and died in England Sept. 22, 1857. Catherine was his eldest daughter. She married Edwin Forrest in England, from whom she separated March 1, 1849. She brought an action for divorce in January, 1852. Both husband and wife accused each other of the grossest misconduct. A verdict,

however, was given Jan. 24, 1852, in favor of the wife, and the court ordered her husband to pay \$3,000 alimony per annum. From this decision Mr. Forrest appealed to higher courts, and failed. The case was tried in this State. In June, 1852, Mrs. Forrest visited England, and soon afterwards made a professional tour of California and Australia, supported by Henry Sedley, son of William Henry Sedley Smith. She made her début on the London stage Sept. 7, 1857, at the Haymarket Theatre, as Beatrice in "Much Ado About Nothing." Mr. Sedley retired from the stage, and became one of the editors of *The Courier and Enquirer*, of this city. In May, 1861, he was appointed engineer on the staff of the N. Y. German Artillery regiment during the Civil War in the South. In 1870 Mr. Sedley was dramatic editor of *The New York Times*. Mrs. Forrest died in New York June 16, 1891 and was buried at Silver Mount, S. I.

The Lyceum reopened March 22, 1852, and Jean Davenport played for one week. Wardle Corbyn and James Buckland opened this house April 19, 1852, with "A Soldier's Courtship," other characters being sustained by Julia Bennett and Mr. and Mrs. Chas. Walcot. "The Fair One With the Golden Locks" followed, Julia Bennett as Graceful, Walcot as Lacrymose, Vincent as Chamberlain, Miss Fisher as Lucidora, and Miss Moore as Thisbe. "The Live Indian," with John E. Owens in his original character, closed the performance. May 13 Adelina Patti sang the "Echo" song and the finale to "La Cenerentola;" May 14 "A Practical Man," "Victorine, or I'll Sleep on It," and a cavatina from "Ernani," by Patti, accompanied by Eliza Valentine, formed the bill.

Julia Bennett Barrow took a benefit June 10, and made her last appearance in New York but two in "The Rivals" cast as follows:

Sir Anthony Absolute	Rufus Blake	Captain Absolute	F. B. Conway
Sir Lucius	John Brougham	Lydia Languish	Julia Bennett
Mrs. Malaprop	Mrs. Vernon	Lucy	Mrs. C. Walcot
Julia	Kate Horn	Bob Acres	Mr. Palmer
Falkland	Humphrey Bland	David	H. B. Phillips

This was followed by "The Pet of the Petticoats," with Julia Bennett as Paul. June 14 "Othello" was played by G. V. Brooke, supported by the company from the Broadway Theatre, who, a few weeks prior, had occupied the stage at the Astor Place Opera House.

The house was opened for one night on June 15, for the benefit of Robert Kemp. Mrs. Sinclair Forrest made her first appearance in the French language, playing Lady Anne in the French drama of "Elle Est Folle." This was her last appearance prior to her departure for Europe. G. V. Brooke appeared as Hamlet June 16, Shylock June 18, Richard III. June 19, and in "The Hunchback" June 22. July 26 Andrew Jackson Allen leased the house for his "benefit." He played Goldfinch in "The Road to Ruin" and

Sylvester Daggerwood in the farce of that name, and brought forth from his wardrobe the very clothes in which George Frederick Cooke, of whom he gave imitations, had appeared in these plays nearly a half-century before.

James W. Wallack was the next manager. He completely renovated the place, and refitted it with all the elegance and comfort his artistic taste could suggest. His company was as follows: Seguin, W. R. Blake, J. W. Lester (afterwards known as Lester Wallack), Chas. Hale, Reynolds, Lyster, C. Bernard, Baker, Hunt, D. Thompson, Stuart (E. A. Sothern), John Brougham, C. K. Mason, A. Baker, F. A. Vincent, H. B. Phillips (prompter), Frank Rea, F. Chippendale, Jr., Trevor, Geo. F. Browne, Burke, Durant, Jas. Wallack, Kate Horn (Mrs. Buckland), Mrs. W. R. Blake, Mrs. John Brougham, Julia Gould, Mrs. Stephens, Fanny Cramer, Mrs. McGill, Tayleure, Osborne, Deane, Mrs. Chas. Hale, Mrs. F. Rea, Miss Cramer, Malvina (Mrs. W. J. Florence), Mrs. Hughes, Barton, and Scott; John W. Lester, stage manager; Chas. Wallack, treasurer. It was opened as WALLACK'S LYCEUM, Sept. 8, 1852, with "The Way to Get Married," followed by a dance, by Miss Malvina, and the farce, "The Boarding School." Charles Kemble Mason continued here during the season. He appeared at the Winter Garden during the season of 1864-65, and acted the Ghost during Edwin Booth's one hundred nights' run of "Hamlet." After that season he appeared but seldom in public, and his last regular engagement was at the Academy of Music, Philadelphia, in the spring of 1869, when he acted in the support of Mrs. Scott-Siddons. He died in Brooklyn, July 11, 1875. For some time prior to his death he had been the treasurer of the American Dramatic Fund Association. His father was Henry Mason, and his mother was the sister of the great Mrs. Siddons. Consequently, he was a nephew of Charles Kemble, and a cousin of Fanny Kemble.

Sept. 9, "The Poor Gentleman," with Seguin as Humphrey Dobbin, his first appearance at this theatre; Sept. 10, "John Bull," Chas. Hale as Dan (his first appearance here); Sept. 11, "Used Up," "The Boarding School," and the farce "Raising the Wind;" Sept. 13, "A Cure for the Heartache;" Sept. 14, "The Poor Gentleman;" Sept. 15, "The Rivals;" Sept. 16, "Follies of a Night," "Naval Engagements," and "Sketches in India;" Sept. 17, "Cure for the Heartache," and "A Handsome Husband;" Sept. 18, "The Nervous Man." On Sept. 20 was the first appearance in America of Laura Keane, who was announced from Mme. Vestris' Lyceum Theatre, London, when she appeared in "The Will," as Albina Mandeville. The farce of "His Last Legs" was also given. "The Will" was repeated until Sept. 25, when "The Rivals" was played, with Laura Keane as Lydia Languish, William Rufus Blake as Sir Anthony, John Brougham as O'Trigger, Charles Walcot as Acres, Mrs. Blake as Mrs. Malaprop, Mrs. Buckland as Julia, and Mr.

Lester (Wallack) as Jack Absolute; Sept. 27, first time in this country of "Mephistopheles, or an Ambassador from Below," Laura Keene playing Pepito, a boy, and Honesta, the bride. "Mephistopheles," "The Boarding School," and "Happy Man," was the bill Sept. 28; Sept. 29, "Rivals" and "Mephistopheles;" Oct. 1, "Two Can Play at that Game," "Popping the Question," and "Mephistopheles;" Oct. 4, "The School for Scandal," with this cast:

Sir Peter Teazle	W. R. Blake	Lady Sneerwell	Mrs. Walcot
Chas. Surface	J. Lester	Sir Oliver	J. Brougham
Sir Benjamin	C. Walcot	Joseph	C. K. Mason
Rowley	Chippendale	Crabtree	C. Hale
Snake	F. Rea	Moses	Seguin
Trip	F. A. Vincent	Careless	Reynolds
Sir Harry	Lyster	Mrs. Candour	Mrs. Brougham
Lady Teazle	Laura Keene	Maria	Mrs. Chas. Hale

Oct. 11 saw the first performance here of "The Last Man," W. R. Blake as Geoffrey Dale; also "Two Can Play at that Game," and, for the first time in America, "Only A Clod;" Oct. 18 James Wallack appeared, for the first time in America in five years, in "Much Ado About Nothing," Mr. Wallack as Benedick, Laura Keene as Beatrice. It held the stage for one week. Oct. 25, the comedy, "Spring and Autumn," Wallack as Rattle; also "The Nervous Man," Blake as McAspen and Brougham as McShane. "Poor Cousin Walter," "Spring and Autumn" and "The Happy Man" was the bill Oct. 27. The farce of "The Lottery Ticket" was acted, for the first time this season, Nov. 2. Nov. 4, Wallack played Rover in "Wild Oats;" Nov. 8, Martin Heywood in "The Rent Day;" and, for the first time in America, the farce of "Matrimonial." For the benefit of Mr. Lester, Nov. 22, "The Soldier's Daughter" and "High Life Below Stairs," was the bill. For John Brougham's benefit, Nov. 24, "A Morning Call," "White Horse of the Peppers," and "The Nervous Man," were done; Nov. 26, "Patrician and Parvenu;" Nov. 29, for the first time in America, "The Twelve Labors of Hercules;" Nov. 30, for Mr. Blake's benefit, "Old Heads and Young Hearts" was given, for the first time in this theatre, with Blake as Jessie Rural. For Chas. Kemble Mason's benefit, Dec. 2, "Old Heads and Young Hearts" was given for the second time here, with the farce of "A Practical Man." For Mr. Walcot's benefit, Dec. 9, "Money" was seen, for the first time here, and thus cast:

Alfred Evelyn (first time)	John Lester	Georgiana Vesey	Mrs. Stephens
Sir John	Chippendale	Lord Glossmore	F. A. Vincent
Stout	J. Brougham	Graves	C. Walcot
Sir Frederick	Reynolds	Dudley Smooth	C. K. Mason
Sharp	Rea	Lady Franklin	Mrs. Brougham
Clara Douglas	Laura Keene		

Dec. 13 "London Assurance" was presented, with Blake as Sir Harcourt, Walcot as Charles, and Laura Keene as Lady Gay; Dec. 14, "The Way to get Married;" Dec. 17, "She Stoops to Conquer;" Dec. 23, for the benefit of Mr. Reynolds, "Speed the Plough," and "High Life Below Stairs;" Dec. 25 (Christmas night), an original farce written for this theatre, called "My Christmas Dinner," and a fairy tale entitled "Mysterious Rappings" (first time here), with "The Happy Man," made up the bill; Dec. 28, "Popping the Question," "My Christmas Dinner," "Mysterious Rappings," and "The Happy Man." Jan. 5, 1853, "The Road to Ruin" was given, with Blake as Old Dornton; Lester, Harry Dornton; and Brougham, Mr. Sulky. "The Irish Heiress" was first acted at this theatre Jan. 17, with Walcot as Sir William, Brougham as Major Fuss, and Laura Keene as Norah. For Laura Keene's benefit, Jan. 20, "The Day After the Wedding," and "The Heir at Law," were presented, Laura Keene as Lady Elizabeth in the first play, and Cicely Home-spun in the latter; Jan. 31, "The Lady of Lyons," with John Lester as Claude Melnotte, for the first time, and it held the stage until Feb 14, when "Old Heads and Young Hearts" was revived. Feb. 21 two novelties were presented for the first time here. One was, "'Twould Puzzle a Conjurer," by the author of "Paul Pry," and the other the operetta called "First Come, First Served." In the former, Mr. Lee made his first appearance here, acting Peter. March 4 was given, for the first time in this country, "Pauline," with this cast:

Count Horace de Beauvare	John Lester	Mme. De Nerval	Mrs. Cramer
Lucien	Reynolds	Harriet	Mrs. Hale
Cyrille	F. Chippendale	Gabrielle	Mrs. Stephens
Pauline	Laura Keene	Estelle	Mrs. Walcot

March 16, for Mrs. Blake's benefit, "Married Life," and "Pauline," were given. March 18, for her benefit, Anna Malvina appeared in "Nan, The Good for Nothing." "The Pet of the Petticoats" played March 25, with Laura Keene as Paul. "Time Works Wonders" was seen April 18: Blake as Goldkemp, Brougham as Trumes, F. A. Vincent as Jugby, Chippendale as Olive, and Laura Keene as Bessy. "The Young Quaker" was seen here for the first time April 27.

James W. Wallack made his first appearance in five months, May 9, in "Much Ado About Nothing," with this cast:

Don Pedro	Reynolds	Don John	Chandler
Claudio	C. Walcot	Antonio	F. Chippendale
Leonato	C. K. Mason	Conrade	F. Rea
Borachio	H. B. Phillips	Verges	Chas. Hale
Dogberry	W. R. Blake	Oatcake	Oliver
Sexton	F. A. Vincent	Balthazar	Lyster
Beatrice	Laura Keene	Friar	C. Bernard
Hero	Mrs. C. Hale	Ursula	Mrs. Stephens
Benedick	J. W. Wallack		

March 10, 12, 13 and 14, Wallack acted Shylock. John Lester had a benefit May 16, when he played Sir Charles Coldstream in "Used Up," and his father, Don Cæsar, in "Don Cæsar de Bazan," a favorite rôle of Mr. Wallack's, and performed by him in London one hundred and twenty nights. "The Stranger" was produced May 30 for Charles Wallack's benefit. James Wallack was the Stranger, and Laura Keene Mrs. Haller, for the first time. June 6, "As You Like It," was acted for Laura Keene's benefit, with this cast :

Duke Frederick	C. Bernard	Le Beau	F. A. Vincent
Jaques	J. Wallack	Amiens	Julia Gould
Oliver	Reynolds	Jaques de Bois	Lee
Banished Duke	C. K. Mason	Charles	H. B. Phillips
Orlando	J. Lester	Corin	F. Chippendale
Touchstone	C. Walcot	Eustace	Chandler
William	C. B. Hale	Louis	Thompson
Rosalind	Laura Keene	Celia	Mrs. Conover
Audrey	Mrs. Brougham	Phebe	Mrs. C. Hale

This play was continued up to and inclusive of June 13, when the season closed with a benefit to James Wallack.

The next season began Sept. 5, 1853. The company engaged was as follows : Blake, Brougham, Lysander Thompson, Reynolds, H. B. Phillips, Lester, Walcot, Dyott, F. A. Vincent, F. Chippendale, Lyster, Chandler, Geo. Browne, Burke, Rea, Bernard, Oliver, Thomas, Wallack, Laura Keene, Mrs. F. B. Conway, Mrs. Brougham, Mrs. Cramer, Mrs. Stephens, Mrs. Conover, Miss Esmond, Mrs. C. Walcot, Miss Tayleure, Mrs. Blake, Mrs. Isherwood, Mrs. Browne, Julia Gould, Miss Norval, and Miss Osborne.

The opening bill was "Love in a Maze," Lysander Thompson making his first appearance here as Tony Nettle-top. The farce was "No Song, No Supper." John Dyott made his first appearance at this theatre Sept. 9, as Falkland in "The Rivals," and Mrs. F. B. Conway made her début here as Julia on this occasion. On Sept. 12, the comedy, "The Mysterious Lady," was first acted here. "The Jenkines" was seen Sept. 20. "The Lady of Lyons" was played Sept. 23, when John Brougham appeared as Col. Damas, for the first time. "The Love Chase" was given Sept. 26, on which occasion Lysander Thompson, Laura Keene, and Mrs. Brougham acted, for the first time, respectively, the rôles of Sir William Fondlove, Constance, and Widow Green. Oct. 10 Brougham's dramatization of "Bleak House" was acted for the first time, with this cast :

Sir Leicester	H. B. Phillips	Cavins	Burke
Turveydrop	J. Brougham	Robert	Richards
Jarldyce	F. Chippendale	Lady Dedlock	Laura Keene
Skimpole	C. Walcot	Esther Summerson (first appearance)	
The Debilitated Cousin	J. Lester	Therese Esmonde	
Capt. Hawdon	Chandler	Hortense	Mrs. Brougham

Julia Skimpole	Miss Osborne	Mercury	Lyster
Laura Skimpole	Miss Bishop	Beadle	Geo. Browne
Inspector Bucket . . .	L. Thompson	Volumnia	Mrs. Isherwood
Krook	F. Rea	Mrs. Jellaby	Mrs. Cramer
Richard	Reynolds	Ada Clare	Mrs. Conover
Tulkinghorn	John Dyott		

Nov. 7 Bourcicault's comedy, "Love and Money" was given for the first time in America.

Lord Fipley	J. Lester	Mrs. Fox French . . .	Mrs. Blake
Hon. Chas. Plantagenet .	J. Brougham	Baroness	Mrs. Conover
Sol Sykes	W. R. Blake	Lady Augusta . . .	Mrs. H. B. Phillips
Craven Acton	Mr. Reynolds	Matilda	Miss Esmonde
Hon. Helen Plantagenet .	Laura Keene	Sally	Mrs. Brougham
Rose Lawless	Mrs. Stephens	The Macdunnion of Dunnum	
Mrs. Warren	Mrs. Isherwood		Chas. Walcot
Withers	Felix Vincent		

Nov. 22 Laura Keene took a benefit, playing Juliana in "The Honeymoon" and Paul in "The Pet of the Petticoats." John Lester acted Duke Aranza in the first piece, for the first time; Nov. 24 Laura Keene played Clara Douglas in "Money." Nov. 26 she was announced to appear as Juliana in "The Honeymoon," and as Paul in "The Pet of the Petticoats." Before the curtain was lifted, Mr. Wallack came forward and informed the audience that "Laura Keene had suddenly determined to try her fortunes in the South, without paying the usual compliments at parting either to her admirers or her manager." Mrs. F. B. Conway appeared in the character for which Laura Keene had been cast. Laura Keene had gone to California, where she was married to John Lutz, her first husband having died. On Nov. 28 "A Cure for the Heartache" was given with this cast:

Sam Sarcasm	W. R. Blake	Count Pare	John Lester
Major	John Brougham	Wildfire	C. Walcot
Pliant	L. Thompson	Gadus	F. A. Vincent
Dr. Dartyl	F. Chippendale	Widow Venture . . .	Mrs. Brougham
Lily Venture	Mrs. Stephens		

"The Game of Life" by Brougham, was given here for the first time on any stage Dec. 12, Fanny Dean making her first appearance on any stage as Matilda Smiler; Dec. 15 "The Miller's Maid" was seen, Lysander Thompson acting Giles. Dec. 26 a chrono-historical holiday sketch called "Old Time and New Time" was given with this cast:

CHARACTERS IN FACT.

Mynheer Steenwyck	Lysander Thompson
Paulus Pípenbreekar	Lyster
Heindrick Bipensenschmoken	Geo. Browne
Kip Wolversen	F. Rea
Vrouw Von Cowenhoven	Miss Fisher
Gertrude	Miss Osborne
Vrouw Wolversen	Miss Bishop

CHARACTERS IN FANCY

Von Cowenhoven	Lysander Thompson
Old Time	F. Chippendale
Middle Time	Mrs. Stephens
Present Time	Miss Stevens
Electric Telegraph	Mr. Richards
Dr. Law	Mr. Lyster

Jan. 27, 1854, "Love" and "Money" were presented; Jan. 30, "The Love Chase," when Mrs. John Hoey appeared as Constance — her first appearance in three years; Jan. 31, "The Wheel of Fortune," for the second time in twenty years; Feb. 10, "Folly as it Flies," for the first time here; Feb. 17, "Ernestine," for the benefit of C. Walcot; March 1, benefit of J. Lester, Congreve's "Love for Love" was acted for the first time in America, and with this cast:

Sampson Legend	W. R. Blake	Valentine Legend	J. Lester
Foresight	L. Thompson	Ben	John Brougham
Scandal	John Dyott	Tattle	C. Walcot
Angelica	Mrs. John Hoey	Mrs. Foresight	Mrs. Cramer
Jenny	Mrs. Phillips	Mrs. Frail	Mrs. Brougham
Nurse	Mrs. Isherwood		

"Prison and Palace," a comedy from the French, was given with this cast:

Count Schwaloff	Lysander Thompson	Alexis	J. Lester
Elizabeth	Mrs. F. B. Conway	Alexander	Reynolds
Feodora	Mrs. Stephens	Draken	H. B. Phillips

"Grandfather Whitehead" was acted March 31, when Miss Viola first appeared here, acting Edward. "Man and Wife" was presented April 6, for the first time in many years. "Hearts at Fault" was first played April 27, with Wm. R. Blake as Sparrow, J. Lester as Hawke, Mrs. Hoey as Lady Lurewell, and Mrs. Stephens as Emily. J. W. Wallack's first appearance this season was made May 8, as Benedick, in "Much Ado About Nothing." Mrs. F. B. Conway acted as Beatrice for the first time; May 15 Wallack acted Shylock; May 19, Rover in "Wild Oats;" May 20, Martin Heywood in "The Rent Day;" May 22, Jaques in "As You Like It," with Mrs. Hoey as Rosalind. May 24, a new play by Planche, entitled "The Scholar," was given for the benefit of Charles Wallack. The cast was:

Erasmus Bookworm	J. W. Wallack	Helen	Mrs. F. B. Conway
Keppelcranck	J. Brougham	Mrs. Wertzburg	Mrs. Blake
Wertzburg	F. Chippendale		

June 5 was Mrs. Hoey's benefit, when "A Morning Call" and "Leap Year" were acted. The season closed June 17, but an extra performance was given June 19, for the benefit of J. W. Wallack, when "Soldier's Courtship," "The Wonder" and "Sketches in

India," were played. June 21 the theatre was opened for a benefit to Sig. La Manna, when "A Morning Call," violin solo, by Paul Julien, ballet divertissement, introducing Señorita Soto, the Rousset Sisters, Mlle. Leeder, Adelaide Price, and Mons. Corby, song by Carlotta Pozzoni, and "Delicate Ground" formed the bill.

Mr. Wallack began his third season Sept. 7, 1854, with "The Irish Heiress," with Wm. R. Blake, J. Lester, John Brougham, Humphrey Bland (first appearance); Mrs. John Hoey and Mrs. F. B. Conway in the principal characters. This was followed by Señorita Soto in a *pas seul*, after which "A Phenomenon in a Smock Frock," with Felix Vincent as John Buttercup, Mrs. Stephens as Betsy, and J. H. Stoddart (first appearance here) as Sowerberry, Jeffreys, Colby, Noble, Simpson, Henry, the Misses Baxter, Osborne, Carman, Power, Pine, Bishop, Connor, Thompson, Charlotte Thompson, and Fanny Cramer were in the company.

J. W. Wallack made his first appearance this season Sept. 25, as Erasmus Bookworm in "The Scholar;" Sept. 26, "Much Ado About Nothing;" Sept. 20, for the first time in America, "The Violet," was given, and thus cast:

Mons. Trinquet	J. Brougham	Armand	Stewart
Andre	Wallack	Blanche	Miss Marian Steele
Blanchette	Mrs. Stephens	Marchioness	Mrs. Cramer

Oct. 19, "London Assurance" was acted, with Rose Bennett as Lady Gay Spanker, Mrs. Hoey as Grace; Nov. 1 Wallack appeared as Allessandro in "The Brigands," Mrs. John Hoey as Maria Grazie; Nov. 20 Wallack took a benefit in "The Honeymoon," which had this cast:

Duke Aranza	J. Wallack	Rolande	J. Lester
Jacques	W. R. Blake	Lopez	F. A. Vincent
Lampedo	H. B. Phillips	Juliana	Rose Bennett
Balthazar	F. Chippendale	Zamora	Mrs. Conover
Volante	Mrs. Hoey		

"The Adopted Child," and "A Phenomenon in a Smock Frock" were acted; Nov. 21, for the first time, a new and original comedy by an "American gentleman," entitled "Weeds Among the Flowers," was given with this cast:

Smyth of Smyth Hall	Brougham	Caroline	Rose Bennett
Mr. Myrtle	W. R. Blake	Maude	Mrs. John Hoey
Crawley Webb	J. Lester	Annette	Mrs. Brougham

On Nov. 28 Señorita Soto took a benefit and made her last appearance. "Sons and Systems" Dec. 6; also "Two to One, or the King's Visit," was produced for the first time, and met with the best reception of any original play brought out in the city for a long time. Blake played Mons. Zouvret; Stewart was the King; Rose Bennett, Dora; Mrs. Stephens, Cecile; and John Lester, the Chevalier.

"A Gentleman from Ireland," by F. O'Brien was seen Dec. 11, with John Brougham as Gerald Fitz Maurice. Mrs. Hoey and Mrs. Conover were the daughters, and Dyott the old man. An adaptation from the French, called "The Sisters," was acted for the first time Dec. 27. Jan. 15, 1855, a dramatization of Bulwer's "Night and Morning" was produced and thus cast:

Phillip Norton	J. Lester	Gawtrey	Brougham
Peter Plaskwith	W. R. Blake	Mrs. Beaufort	Mrs. Conover
Sydney	Morton Stewart	Fanny	Rose Bennett

Lester Wallack's benefit occurred Jan. 29, when he appeared as Reuben Glenroy (for the first time) in "Town and Country," and as Puff in "The Critic;" Feb. 6 Mrs. Mowatt's play "Fashion," was given for the benefit of William R. Blake, who played Adam Trueman; J. Lester, Col. Howard; Rose Bennett, Gertrude. They were playing this comedy at the time in Burton's Chambers Street Theatre. "The Busybody" was acted Feb. 26, for the first time in many years. "Clari, the Maid of Milan," was sung March 2. For Felix A. Vincent's benefit, March 9, "The Teacher Taught," "Soldier's Daughter," and "My Sister Kate" were presented. "She Would and She Would Not" was first played here March 26. "Tit for Tat," was acted for the first time in America May 2. "Look Before You Leap" had its first performance here May 7, with Blake as Oddington, Brougham as Jack Spriggs, Rose Bennett as Claribel, Mrs. Hoey as Eleanor. The season closed June 5, with a benefit to J. Lester, when "Where There's a Will There's a Way," and "Jealous Wife" were done.

An amateur performance took place Aug. 15, of "The Hunchback." Ada Clare made her first appearance on the public stage as Julia, Jessie McLean was the Helen, E. T. Underhill, of *The Tribune*, the Modus, and Charles T. P. Ware the Master Walter. The performers were all literary people.

Ada Clare was professionally known as Agnes Stanfield. Her right name was Jane McEthenney. She embarked in literature at a very early age and she was popularly known as "The Queen of Bohemians." She contributed many sketches to the weekly papers and magazines, and wrote a novel called "Only a Woman's Heart." She adopted the stage as a profession, and played under the name of Agnes Stanfield. She married J. Frank Noyes, Sept. 9, 1868. On the 30th of January a pet dog jumped into her lap, and while she was caressing it, the dog sprang up and bit her on the nose, fastening its teeth through the cartilage so firmly that it required assistance to dislodge the dog. Mrs. Noyes' wounds healed rapidly, and it was thought that she had nothing to fear. She accepted an engagement to perform with Lucille Western during a brief tour, and acted at Rochester, N. Y., on March 2. She was taken ill on the stage, and

was carried to her lodgings. She ran about the room on all-fours, barking and snapping at everything within her reach, and in her semi-conscious delirium she begged her attendants to kill her and relieve her from the agony which she was suffering. She expired in the greatest torture about nine o'clock on the evening of March 4, 1871.

Mr. Wallack commenced his next season with Mrs. John Hoey, Mrs. Vernon, Kate Saxon, Mrs. C. Walcot, Mrs. Stephens, Mrs. Brougham, Mrs. Sylvester, Mary Gannon, Mrs. Conover, Mrs. Stewart, the Misses Thompson, Carman, Connor, Bishop, and Tree, Henry Placide, C. Walcot, H. B. Phillips, Harrison, Peters, Colby, Jeffries, Oliver, Burke, Baker, Lysander Thompson, Levere, J. H. Stoddart, Stewart, W. H. Norton, J. Lester, John Brougham, Geo. Holland, and Mr. Stewart. Theodore Moss was superintendent of box office. A new play, called "Game of Love," was the initial performance Sept. 12, 1855, and had this cast:

Paul Welden	J. Lester	Perkins	Mrs. Stephens
Counsellor (first appearance here)		Ted Murphy	Brougham
	H. Placide	Lawrence	Stoddart
Jacob (first appearance here)		Alice	Mrs. Hoey
	Geo. Holland	Mrs. De Merfie	Mrs. Brougham
Phœbe (first appearance here)		Mary	Miss Carman
	Mrs. Vernon		

"Mother and Child Are Doing Well" introduced to the patrons of the house W. H. Norton as Lieut. O'Scupper; Oct. 11 "Lavater, or Not a Bad Judge," and "£500 Reward" were given for the first time here. C. Walcot made his first appearance in eighteen months, acting Lavater, and Kate Saxon was Louise; Oct. 15, "A Lady in Difficulties" was first seen here, and Mary Gannon first appeared, acting Mme. Denhoff. In the afterpiece, "A Pretty Piece of Business," Mrs. Hoey acted Fanny Grantly for the first time. "Mrs. Johnston, or What's in a Name?" was presented for the first time on any stage Oct. 19.

"Asmodeus, or the Little Devil," had its first representation Oct. 22, when Georgina Hodson made her American début as Carlo; Oct. 24, for the first time in this country, "The Man of Many Friends," was given with this cast:

Peter Popples	Walcot	Arlington Veneer	Brougham
Sam Skymsher	G. Holland	Capt. Hawkshaw	Stewart
Montague Flopper	Peters	Jacob Malmsey	Morton
Mrs. Popples	Mrs. Hoey	Miss Netley	Kate Saxon
Mrs. Beamish	Mrs. Brougham	Miss Daw	Mrs. Sylvester
Mrs. Martingale	Mrs. Vernon	Mincing	Miss Melville

"The Waterman," was played here Nov. 3, with Georgina Hodson as Tom Tug. "Manifest Destiny" first acted on any stage Nov. 5, with J. Lester as Jack Metable, Geo. Holland as Greeneye, H. Hall as Ephraim, Mrs. Hoey as Mme. Greeneye. "A Lady in Difficulties"

was revived Nov. 13, and Mary Gannon reappeared as Mme. Denhoff, after a long illness. "The Dowager" had its first performance Nov. 16. C. Peters played Peter Spyk in "A Loan of a Lover" Nov. 17. "The Little Treasure" Nov. 21, for the first time in America, and had this cast:

Walter Maydenblush	Lester	Charles Howard	Stewart
Fluttermore	Norton	Allembourne	Harrison
James	Burke	Gertrude	Mary Gannon
Florence	Mrs. Hoey	Mrs. Middleton	Mrs. Vernon
Jane	Miss Pine		

"Rule a Wife and have a Wife" was seen for the first time here Nov. 24, for the benefit of J. Lester. For Mrs. Hoey's benefit, Dec. 1, J. Lester acted Mr. Oakley, for the first time, in "The Jealous Wife." "The First Night" was given Dec. 10, with H. Placide in his original character of Mons. Achille Talma Dufard. "Pauline" was revived Dec. 13, with Mrs. Hoey as Pauline; Dec. 18, "A Bold Stroke for a Husband" was done, when Emeline Raymond made her first appearance at this theatre as Donna Olivia; Mrs. Hoey acted Donna Victoria; Lester Don Julio; and Geo. Holland, Don Cæsar. "To Parents and Guardians" was given Dec. 20, when George Holland appeared as Waddilove, Master George Le Roy Holland as Master Joseph Brower, and Master E. M. Holland as Master Thompson.

Brougham's burlesque "Pocahontas, or the Gentle Savage," had its first performance on any stage Dec. 24, cast as follows:

John Smith	C. Walcot	Ip-pah-Kak	Oliver
Thomas Brown	H. B. Phillips	Sas-sy-poil	Samuels
William Jones	Simpson	Kod-liv-royl	Reynolds
Mynheer Rolff	C. Peters	Kal-o-mel	Carver
Benjamin	Hare	Pocahontas	Georgina Hodson
John Junk	Thompson	Kross-as-kan-bee	Miss Thompson
Henry Halyard	Johns	Di-mun-di	Mrs. H. B. Phillips
William Buntlin	Reddy	Dro-may-jah	Mrs. Norton
Barnabus Binnacle	James	Lum-pa-shuga	Mrs. Stewart
Pow-ha-tan	John Brougham	Oso-charming	Miss Carman
Quash-al-jaw	Burke	Luv-lie-kreeta	Miss Pine
Opo-dil-doc	Levere	O-you-Jewel	Miss Thompson
Col-o-gog	J. H. Stoddart	Dah-lin-duck	Miss Melville
Jin-go	Jeffries	Wee-cha-ven-do	Mrs. Sylvester
Kreen-fay-saloon	Harrison		

Brougham stated on the programme that the libretto was audaciously altered from Bancroft. The following incident was related by Brougham: "While at Wallack's I had a severe surgical operation performed, which for some time kept me on my back. It was in this interval, with nothing to do but think, that I conceived and wrote 'Pocahontas.' It didn't make much of a sensation at first, for it was one of those things which had, as it were, to 'grow' upon an audience. Still it was nicely played. The piece was gradually

rising in the public estimation, until one evening Lester Wallack came into the dressing room, where Walcot and myself were preparing for the performance, with the announcement that Pocahontas was missing and could not be found anywhere in the city. What was to be done under the circumstances we couldn't conceive. All sorts of plans were projected, but none would work. At last, in desperation, I said to Charley Walcot: 'Suppose we do it without Pocahontas?' 'Agreed!' said Charley. Mr. Wallack went on the stage and made the announcement that, 'owing to the absence of Miss Hodson (the truth is she had eloped with somebody), the play would be produced without her, Messrs. Walcot and Brougham having kindly consented to fill her part.' For a moment a dead silence reigned; but presently the fun of the thing was taken in and the people fairly screamed. We went on. First Charley would say: 'This is what Pocahontas would remark if she were present,' and then he would talk to himself: 'Where is Pokey?' he would exclaim, to which I would reply: 'Lost among the icebergs on Broadway.' (Broadway was then a mass of refrigeration.) 'Ah! but if she were here she would answer you in this way.' When it became necessary for me to join their hands in matrimony, we didn't know exactly what to do, but looking around the stage I saw a broom, and taking it I boldly advanced to the front of the stage and handed it to Charley, 'Take her, my boy, and be happy.' It brought down the house, but it was a frightfully dangerous experiment."

"Pocahontas" was taken off Jan. 25, 1856, when "A Pet of the Public," "Lavater," and "An Awkward Arrival," were produced. "Dick Humphrey's Dinner" was given, for the first time, Feb. 4. "Pocahontas" revived Feb. 12; "John Bull" Feb. 18, when John Dyott made his first appearance this season, acting Peregrin, Henry Placide as Joe Thornberry, and Mrs. Vernon as Brulgruddery. "The Rivals," Feb. 19, had this cast:

Sir Anthony	H. Placide	David	George Holland
Capt. Absolute	J. Lester	Mrs. Malaprop	Mrs. Vernon
Sir Lucien	John Brougham	Lydia	Miss Raymond
Falkland	John Dyott	Julia	Mrs. Hoey
Acres	Chas. Walcot	Lucy	Mrs. Conover

"Knights of the Round Table" was presented Feb. 25, for the first time in America, with J. Lester as Capt. Cozens, Dyott as D'Arcy, Norton as Grantley, Brougham as Smith, Walcot as Tom Tittler, Mrs. Hoey as Perdita, and Mary Gannon as Peggy. Mr. Bernard's first appearance this season was March 15, as Tom in "High Life Below Stairs." J. W. Wallack (his first appearance in seventeen months) appeared March 24, as Benedick in "Much Ado About Nothing;" Dyott was Leonato, and Brougham Dogberry; Mrs. Hoey played Beatrice for the first time. March 25, "The

Merchant of Venice." March 27, "As You Like It," when Louise Howard made her American début as Rosalind; J. W. Wallack acted Jaques. April 7, "London Assurance" had this cast :

Dazzle	J. W. Wallack	Spanker	C. Peters
Charles	J. Lester	Cool	T. B. De Walden
Sir Harcourt	John Brougham	Lady Gay	Louise Howard
Meddle	C. Walcot	Grace	Mrs. Hoey
Max	W. H. Norton		

"The Merchant of Venice" was played April 19; April 21, "The Honeymoon;" "The Wife" April 30, Wallack as Julian St. Pierre, Lester as Gonzaga, Dyott as Antonio, Mrs. Hoey as Mariana. May 12, "The Hunchback," Wallack as Master Walter, Lester as Modus, Dyott as Sir Thomas Clifford, Geo. Holland as Fathom, Mrs. Hoey as Julia, and Mary Gannon as Helen. "Twelfth Night" was done, for the first time here, May 24, with Lester as Orsino, Walcot as Sir Andrew Aguecheek, Brougham as Toby Belch, Dyott as Malvolio, Mrs. Hoey as Viola. For Mrs. Hoey's benefit, May 31, "Wives as They Were and Maids as They Are," was first acted here. "Rob Roy" was presented June 5, for Dyott's benefit, when he acted the hero, with Kate Pennoyer as Hamish, and Mrs. Conover Diana Vernon. The season closed June 11, with a benefit to J. Lester, when "Charles XII." and "Tit for Tat" were played.

July 1, 1856, William Stuart opened this house as the summer garden, T. B. Johnston, J. G. Burnett, Dion Bourcicault, J. B. Howe, A. T. Morton, Agnes Robertson, Jessie McLean, and Mrs. J. H. (Louise) Allen, were in the company. The opening play was "The Phantom," by Dion Bourcicault, and had this cast :

The Phantom . . .	Dion Bourcicault	Lucy Peverly . . .	Agnes Robertson
Lord Albert Clavering . .	J. B. Howe	Ellen	Miss Alleyne
Sir Hugh Neville . . .	Dan Ralton	Maude	Ada Clare
Sir Guy Musgrave . . .	Eytinge	Janet	Mrs. H. P. Grattan
Davy	T. B. Johnston		

Agnes Robertson continued with this play for eleven weeks. William Henry Norton was a member of the company at this time, and continued here for several seasons. In 1868 he returned to England, but shortly afterwards came back and settled at Boston, became a member of the company of the Boston Theatre, and so continued till the time of his demise. Besides following his profession as an actor, he was often engaged in other business. For some time, in copartnership with Henry Sharp, he was the proprietor of the House of Lords, a "chop house" in Houston street, this city. Subsequently, he opened a place of a similar kind on the westerly side of Broadway, just below Thirteenth street, which he called The Shakespeare. After that he opened another tavern called The Fal-

staff, on Fourth Avenue, near Tenth street. Here he introduced burlesque judge and jury trials, like those given in the Coal Hole by "Baron" Nicholson, in London. He was a skilled photographer, and for some years kept a gallery in Boston. He possessed wonderful powers of mimicry. He was a good general actor, but never rose to greatness in any special line of characters. He made his last appearance on the stage at the Boston Theatre, Nov. 13, 1875, acting Col. Mulligan in "The Flying Scud." He died at Boston, Jan. 17, 1876. Aug. 19 a benefit was given to the company here, when "David Copperfield" was acted, and thus cast:

David Copperfield	Wentworth	Wilkins	Viola Grattan
Traddles	Levere	Ham	C. Peters
Wilkins Micawber	Burnett	Wickfield	C. Burnett, Jr.
Peggotty	J. B. Howe	Rose Dartle	Mrs. Hough
Betsy Trotwood	Mrs. H. P. Grattan	Mrs. Micawber	Miss Alleyne
Mrs. Steerforth	Mrs. Cooke	Emily	Mrs. T. B. Johnston
Mrs. Gummidge	Miss Deering	Agnes	Miss Wilton
Steerforth	Eytinge	Mary	Miss Payne
Uriah Heap	T. B. Johnston		

This was followed with a Spanish dance, by Josephine West, and, "A Morning Call;" Mr. and Mrs. J. H. Allen acted Sir Edward Ardent and Mrs. Chillington. Aug. 21 Farren appeared as Grandfather Whitehead. Travers Morton made his first appearance in New York Aug. 22, as Marcus Lister in "The Miller of Derwent-Water," Warren as Michael, and J. B. Howe as Henry Lister.

The next season opened Sept. 17, 1856, with a comedy said to have been written expressly for this theatre, called "First Impressions." It had this cast:

Peveril	J. Lester	Mary	Mary Gannon
Wilton Mayne	E. A. Sothern	Martha	Mrs. Sylvester
St. Leger	J. G. Burnett	Mrs. Muffins	Mrs. Thompson
St. Martin	H. B. Phillips	Fly	G. Holland
Flora	Mrs. Hoey	Gregory	Peters
Ellen	Mrs. Allen	Sarah	Charlotte Thompson

Wallack was proprietor; Stuart, lessee: Dion Bourcicault, general director; J. Lester, stage manager; H. B. Phillips, prompter; Theo. Moss, treasurer. E. A. Sothern was the Mr. Stewart of previous seasons. Sept. 22 "The Rivals" was given, with W. R. Blake as Sir Anthony, Dyott as Falkland, Sothern as Acres, Mrs. Hoey as Julia, Mary Gannon as Lydia, and Mrs. Vernon as Mrs. Malaprop; Sept. 23, "The Poor Gentleman," with Reynolds (his first appearance) as Sir Charles. Colin Stuart made his début here Sept. 24, as Lord Charles Roebeck in "Old Heads and Young Hearts." G. S. Lee appeared as Sulky, Sept. 25, in "The Road to Ruin." Fanny

Dean's first appearance was the same date, as Miss Dainty in "Who Stole the Pocketbook?" C. Walcot was seen as Sir Harcourt Courtley in "London Assurance," Sept. 29.

Charles	J. Lester	Max	Burnett
Dazzle	Dion Bourcicault	Lady Jay (first time) . . .	Mrs. Hoey
Meddle	W. R. Blake	Grace	Agnes Robertson
Spanker	Peters	Pert	Mary Gannon

Agnes Robertson was engaged for eighteen nights, and appeared in these plays: "Milly;" "The Young Actress;" "The Cham-eleon;" "The Phantom;" "The Prima Donna;" and for her last night, Oct. 18, "Life of an Actress," and "Andy Blake." Oct. 20 Wallack was seen in "Hamlet;" Oct. 27, "Much Ado About Nothing," when Sara Stevens made her first appearance here as Hero; Oct. 30, "Iron Chest;" Nov. 3, "London Assurance," with Wallack as Dazzle; Nov. 5, "As You Like It;" Nov. 6, "The Wife;" Nov. 8, "Stranger;" Nov. 12, "The Honeymoon;" Nov. 14, "Rent Day;" Nov. 15, "The Merchant of Venice;" Nov. 17, "Don Cæsar de Bazan." For his benefit and last night, Wallack acted, Nov. 22, Shylock, arranged in four acts, and Dick Dashall in "My Aunt."

James Anderson and Agnes Ellsworthy made their début Nov. 24, in "Clouds and Sunshine, or Love's Revenge," with this cast:

The Duke de Richelieu . .	Reynolds	David Leslie	John Dyott
The Count Roquefeuille . .	C. Stuart	Diana	Agnes Ellsworthy
The Marquis Marcilly . .	E. A. Sothern	Countess Dunois . .	Mrs. Sylvester
Edgar Dunois, }	twin brothers	Clemence	Mary Gannon
Henri Dunois, }			
James Anderson			

Dec. 1, 4, "Ingomar;" Dec. 3, "Elder Brother;" Dec. 6, for Agnes Ellsworthy's benefit, she acted Pauline in "The Lady of Lyons," to Anderson's Claude Melnotte, and Katherine in "Taming of the Shrew," Anderson acting Petruchio; Dec. 9, "Othello," Anderson as the Moor, Dyott as Iago, Sothern as Cassio, Walcot as Roderigo, Miss Ellsworthy as Desdemona, and Mrs. Hoey as Emilia; Dec. 11, "Hamlet," with Anderson as the Dane, Blake as Polonius, Walcot as Osric, Dyott as the Ghost, Sothern as Laertes, Miss Ellsworthy as Ophelia; Dec. 12, "The Lady of Lyons," Anderson as Claude, Miss Ellsworthy as Pauline, and for Anderson's benefit, Dec. 13, "Clouds and Sunshine," and his own adaptation of "The Elder Brother," which closed his engagement. H. B. Phillips acted Sir Lucius O'Trigger in "The Rivals" Dec. 16. "Hiawatha, or Ardent Spirits and Laughing Water," by Chas. Walcot, was called on the bills "An Atrocious Outrage," and was first seen here Christmas night, Dec. 25.

Mrs. John Hoey took a benefit Jan. 14, 1857, and acted Margaret Elmore in "Love's Sacrifice." Mrs. John Wood played Minnie in "Somebody Else," and sang "I'll Be No Submissive Wife." For her benefit Jan. 17, Mrs. John Wood acted Miss O'Leary in "Leap Year," and Madame Manette in "Mischief Making," in which character she sang her "Exhibition Song of All Nations." Mrs. Wood closed her engagement Jan. 21.

Matilda Heron played Camille for the first time in New York at this house Jan. 22, it being her first appearance since her withdrawal from the Bowery Theatre as leading lady, in January, 1853. E. A. Sothern was the Armand. This was Sothern's first opportunity, as he had been kept by the management as understudy in such parts as Lester Wallack and Charles Walcot were cast. Every one foretold that Miss Heron would make a fiasco in "Camille." Three days before its production Wallack asked Sothern if he could study Armand in time. To his amazement Sothern informed him that he was already "up" in it, and the next morning he came to rehearsal "letter perfect." Miss Heron's success was pronounced, and for the first time in his life Sothern received several enthusiastic "calls." This was his first upward move towards that position in the profession he afterwards occupied. Such a hit was never before made as was Miss Heron's Camille. The night of her debut was marked by a heavy storm of snow. The house was half full. Nevertheless she clutched the dramatic diadem with a bound. Next morning Fry, in the *The Tribune*, uttered a multitude of adjectives in her honor. Seymour, in *The Times*, pronounced her greater than Rachel, and Wilkins, in *The Herald*, put in all the French of his dramatic wardrobe. It was a powerful performance. It showed morbid passion in its deepest form, unrelieved by French graciousness and French charm. She came through a window when you expected her through a door. She was much like Bernhardt, full of wild, curious and unexpected flights. The play ran forty-five nights, and, when withdrawn, was attracting crowded houses. The cast of "Camille" was:

Mons. Duval	G. S. Lee	Nanine	Charlotte Thompson
Armand	E. A. Sothern	Nichette	Mrs. J. H. Allen
Count de Varville	Reynolds	Olympe	Mrs. Sothern
Gaston	Colin Stuart	Prudence	Mrs. Vernon
Gustave	Levere	Camille	Matilda Heron

"Medea" was produced Feb. 16 with this cast:

Jason	Sothern	Medea	Matilda Heron
Orpheus	H. B. Phillips	Creusa	Mrs. J. H. Allen
Creon	G. S. Lee	Ianthe	Mrs. Sylvester
Cerinthian	De Silveria	Lykaom	Lavinia Bishop
Guard	Oliver	Melanthus	Miss Sylvester

March 16 the new tragedy, entitled "Leonore, or the World's Own," by Mrs. Julia Ward Howe, was played for the first time, and with this cast:

Edward	John Dyott	The Flower Girl	Charlotte Thompson
Lothair	E. A. Sothern	Orzetti	Jeffries
Lorenzo	C. Walcot	The Prince	G. S. Lee
Leonore	Matilda Heron	Amaefi	H. B. Phillips
The Countess	Mrs. J. H. Allen	Boniface	C. Peters
Katchen	Mrs. Vernon	Loulev	Miss Peters
Bertha	Mary Gannon	Zingara	Miss Sylvester
Suzanne	Fanny Dean		

March 31, Matilda Heron acted Bianca in "Fazio," and terminated her engagement April 4, with "Camille" for the sixty-second time. The standard comedies were then revived, including "The Heir at Law," "School for Scandal," "Road to Ruin," "Rivals," "The Irish Heiress," "Money," "The Poor Gentleman," for Geo. Holland's benefit; "Old Heads and Young Hearts," "Town and Country," "London Assurance," and "The Game of Life" for Blake's benefit, when he appeared in his original character of Adam Greenleaf and Mrs. J. H. Allen played Lytsel Wyndham for the first time, and Mrs. Brougham, Widow Joybell, her first appearance in twelve months; April 29, "Po-ca-hon-tas" was revived. "A Decided Case," written for this house, was produced April 30. The theatre was closed May 4, in consequence of the testimonial benefit to J. W. Wallack, at the Academy of Music. "Love and Money" was done here May 5. "One Coat for Two Suits," for the first time, May 6. Mrs. Brougham made her second and last appearance May 9, as Dobson in "A Pretty Piece of Business," and as Widow Joybell in "The Game of Life," for the benefit of John Brougham. J. W. Wallack reappeared here as Rienzi in the play of that name, and later was seen in "The Merchant of Venice," "The Wife," "Don Cæsar," "The Iron Chest," "As You Like It," "The Rent Day," and "The Stranger," in which Mrs. Hutchinson acted Annette, and sang "I Have a Silent Sorrow Here." For the benefit of Mrs. Hoey, May 30, Mary Shaw (Mrs. Hoey's sister) made her New York début as Jenny Leatherlungs in "Jenny Lind." Among the songs rendered by this lady were the cavatina "Ernani, Rescue Me;" aria, "Our Faith Then Fondly Plighting;" "Maggie by My Side," and the duet, "I Had a Dream the Other Night," with E. A. Sothern. "The Wonder," was also acted, with Mrs. Hoey as Violante, Wallack as Don Felix, Dyott as Col. Britten, and Mary Gannon as Flora. "The Serious Family" was given June 1, with this cast:

Capt. Murphy Maguire	J. W. Wallack	Frank	Levere
Aminadab Sleek	C. Walcot	Mrs. Charles Torrens	Mrs. Hoey
Lady Sowerby Creamly	Mrs. Vernon	Mrs. Delmaine	Mary Gannon
Graham	Charlotte Thompson	Emma	Mrs. J. H. Allen
Charles Torrens	J. Lester		

This was Mr. Wallack's first performance of this rôle in America, but he had acted it upwards of one hundred nights in London. It was the first appearance of J. Lester, C. Walcot, and Mary Gannon in the above characters. Mr. Wallack closed his engagement June 6, with "The Honeymoon" and "The Adopted Child." In the latter play, Viola Plunkett made her first appearance in this theatre, acting the Boy.

This closed the season. Mr. Wallack's engagement was by no means a successful one, he having played to the poorest houses of the season. He acted characters for which at this time he was not physically fitted, though he had gained a reputation in them twenty years before. He insisted upon appearing in those parts for which youth and vivacity are the first requisites, and he was capable of exciting our wonder, but not of winning our admiration.

Mrs. J. W. Wallack, Jr., made her first appearance, since her return from Europe, June 8, as Mrs. Beverly in "The Gamester," and later as Bianca in "Fazio;" Romeo, in "Romeo and Juliet," to Mrs. Hoey's Juliet; and Ion in the play of that name. The season closed June 13, with a benefit to Mrs. Wallack, when she acted Lady Gay Spanker in "London Assurance;" H. Placide played Sir Harcourt, and J. Lester, Charles Courtley. An extra night, June 15, was for the benefit of Theo. Moss, the treasurer, when "The Belle's Stratagem" was given, with Mrs. Hoey as Letitia Hardy for the first time; S. Eytinge as Saville, Wallack as Doricourt and Dyott as Sir George Touchwood; June 16 Charles T. P. Ware took a benefit, when "The Good for Nothing," three acts of "The Merchant of Venice," and "The Loan of a Lover" formed the bill. George Holland had a benefit June 17, when "The Maid of Croissy," the farce "The Picnic Party," and "The Savage and the Maiden," were acted, introducing J. S. Browne and others.

Eliza Logan began an engagement here June 18, appearing as Evadne; afterwards continued until July 11, acting in "The Hunchback," "Romeo and Juliet," "The Lady of Lyons," "Fazio," "Ingomar," "The Italian Bride," and "Love's Sacrifice." Mrs. John Wood returned here July 13, in "Hiawatha," with Charles Walcot, Emily Milton (first appearance here), and Josephine Manners in the cast. Mrs. Wood was seen Aug. 3, as Josephine, in "The Daughter of the Regiment," and as the Jew in the burlesque; Aug. 4, "The Invisible Prince;" Aug. 10, "The Corsair," and in a new farce, called "Crinoline, or Hoops." Mrs. Wood closed Aug. 15. H. B. Phillips took a benefit, when C. W. Clarke acted Don Cæsar de Bazan, and Mr. Wood, Shylock. Lewis Katzen took a benefit Aug. 18, when T. D. Rice gave his comic version of "Othello," and Katzen acted Shylock, in "The Merchant of Venice."

The house was reopened Sept. 3, by William Stuart, with "London Assurance," thus cast:

Sir Harcourt	C. Walcot	Max	W. H. Norton
Charles Courtley	J. Lester	Meddle	W. R. Blake
Dazzle	Bourcicault	Cool	A. H. Davenport
Dolly Spanker	John Wood	Solomon	Russell
Lady Gay	Mrs. John Wood	Pert	Mary Gannon
Grace	Agnes Robertson		

This bill was continued for three nights, and the regular season commenced Sept. 7, with the following company: W. R. Blake, John Lester, John Sloan, Chas. Walcot, John Dyott, A. H. Davenport, David Whiting, Joseph Grosvenor, E. A. Sothern, Jeffries, C. Peters, J. H. Barnett, Colin Stuart, Owen, T. B. Johnston, Oliver, Geo. Holland, H. B. Phillips, Mrs. Hoey, Mary Gannon, Mrs. Vernon, Mrs. J. H. Allen, Mrs. H. B. Phillips, Mrs. W. H. Reeves, Miss Tree, Henry Loraine, C. Parsloe, Jr., Fanny Reeves, and Sara Stevens. Matilda Heron was the first star, and appeared in her own adaptation from the French of Mario Uchard, entitled "Flammina." Later she was seen in "Camille," "Medea," and "The Wife," for the benefit of the survivors of the shipwrecked "Central America." Sept. 26 Matilda Heron appeared in the first performance on any stage of "The Maid's Tragedy," and for her "farewell" gave "Camille" for the 76th time here, and the 349th time in the United States. Oct. 5 "The Rivals" was given; Oct. 6, "London Assurance;" "The Chameleon" was also acted the same night. Oct. 12 "The Last Man" was played, with W. R. Blake as Geoffrey Dale; Oct. 13, "Old Heads and Young Hearts;" Oct. 16, "Past and Present," for the first time; Oct. 22, O. S. Leland's comedy, "Caprice, or Lover and Husband," was first seen, and with this cast:

Sir Edward Mordaunt	J. Lester	Col. Villiers	A. H. Davenport
Lord Dorrington	W. H. Norton	Brush	H. Russell
Inspector Smith	Tree	Thomas	Parsloe
Lady Mordaunt	Mrs. Hoey	Lucy	Mary Gannon

Oct. 28, "Invisible Husband;" Nov. 10, 11, 12, "Uncle Foozle," Blake in the title rôle. "Maiden Wife, or Romance After Marriage," written by Goodnib and Warden for this theatre, was produced, with this cast:

Ernest	J. Lester	Count	C. Walcot
Mudwit	Blake	Victor	A. H. Davenport
Lornie	Sara Stevens	Griselda	Mrs. Hoey
Marietta	Mary Gannon		

"The Poor of New York" was given, for the first time, Dec. 8 (the house being closed Dec. 7 for rehearsal). It was supposed to be written expressly to illustrate the severe phases of suffering in this city—among the high and the low—in consequence of the crisis of 1857. In reality it was an adaptation from the French of "Les Pauvres de Paris," and had previously been done in London as "Fraud and Its Victims." Here it was thus cast:

Adam Fairweather	Blake	Edwards	Levere
Gideon Bloodgood	Norton	Puffy	John Sloan
Paul Fairweather	A. H. Davenport	Dan	T. B. Johnston
Mrs. Fairweather	Mrs. Blake	Mrs. Puffy	Mrs. Cooke
Alida Bloodgood	Mrs. Hoey	Lucy	Mrs. J. H. Allen
Badger	J. Lester		

This drama held the stage until Jan. 9, 1858, when Mrs. Hoey took a benefit and presented "Andy Blake" and "Sketches in India." "The Poor of New York" was again produced Jan. 11. "The Vicar of Wakefield" was produced Jan. 25, for J. Lester's benefit. Blake acted Dr. Primrose; Lester, Birchell; A. H. Davenport, Squire Thornhill; Mary Gannon, Miss Skeggs, and Mrs. Hoey, Olivia. This was followed by "How to Grow Rich." Feb. 15 "The Times" was presented for H. B. Phillips' benefit. Feb. 22 Agnes Robertson appeared in "Jessie Brown, or the relief of Lucknow," by Bourcicault, acted for the first time, and with this cast:

The Nana Sahib	Dion Bourcicault	Achmet	Grosvenor
Randal McGregor	J. Lester	Sweenie	T. B. Johnston
Geordie McGregor	A. H. Davenport	Cassidy	John Sloan
Rev. David Blount	Blake	Charley	Master Reeves
Jessie Brown	Agnes Robertson	Effie	Miss Reeves
Amy Campbell	Mrs. Hoey	Mary	Miss Orton
Alice	Mary Gannon		

During the play Agnes Robertson sang "Auld Lang Syne," "Charlie Is My Darling," "Oh, Why Left I My Home?" "My Boy Jammie, Tak yer Auld Cloak About Ye," and "Auld Robin Gray." Mr. and Mrs. James Stark appeared April 5, in "The Gamester," cast thus:

Beverly	James Stark	Lewson	A. H. Davenport
Stukely, first appearance this season		Dawson	Levere
	J. Canoll	Bates	Grosvenor
Jarvis	Thos. E. Morris	Mrs. Beverly	Mrs. Stark

April 6 the Starks appeared in "The Lady of Lyons," and later in "Richelieu," "Othello," "Hamlet," "The Stranger," and "Taming of the Shrew."

Edwin Booth and E. L. Davenport appeared April 12, as Iago and Othello, for Henry C. Jarrett's benefit; Mrs. Hoey was Desdemona; A. H. Davenport, Cassio; and Mrs. J. H. Allen, Emilia. Mary Gannon took her first benefit April 19, when "The Love Knot" was given for the first time in America, and thus cast:

Bernard	Lester	Wormby	Grosvenor
Lord Lavender	A. H. Davenport	Tom	Parsloe
Sir Croesus	D. Whiting	Porter	Oliver
Mopps	Sloan	Servant	Coburn
Lady Lavender	Mrs. J. H. Allen	Marian	Mary Gannon
Lady Harbottle	Mrs. Vernon	Minette	Miss Pyne
Barbara	Miss Tree		

For A. H. Davenport's benefit, April 28, "Ladies, Beware!" was seen for the first time here, with the first act of "Robert Macaire," Davenport as Robert Macaire, and Sloan as Jacques Strop. "Americans in Paris, or a Game at Dominoes," had its first representation on any stage, May 8, and with this cast:

Arthur Morris	Lester	Dr. Bothera	Blake
Du Lacernay	Tree	Lameuret	A. H. Davenport
Baptiste	Jeffries	De Sabres	Grosvenor
Amelia	Mrs. Hoey	Joseph	Parsloe
Mme. Bothera	Mary Gannon		

John Dyott had his benefit May 10, when "The Belle's Stratagem," and "The Wandering Minstrel," were acted, and Lionel Goldsmidt played Jim Baggs, and sang "Villikins and his Dinah." Between the pieces A. Watters recited "The Raven." "Frozen Lake" was seen for the first time May 13. Mrs. Hoey's benefit, and last appearance prior to her departure for Europe, occurred May 15. "The Dowager," and the second and third acts of "London Assurance," were given. Between the pieces there was a musical interlude by Annie Milner and Henry C. Cooper, Mme. D'Angri, Herr Carl Formes, Charles Guilmette and Perring. Charles T. Parsloe, Jr., played Dolly Spanker for the first time, and Mark Smith was the Sir Harcourt. The performance closed with a dance by Miss Gale. The theatre was closed May 24, for a rehearsal of "Deseret Deserted, or the Last Days of Brigham Young." John P. Cooke arranged the music, and the cast was:

Brigham Young	Blake	Tom Scott	A. H. Davenport
Young Brigham	Parsloe	Sawney O'Flab	T. B. Johnston
Mahomet	D. Whiting	Arabella	Miss Orton
Susey	Mrs. Allen	Marion	Mary Gannon
First Enslaver	Miss Gale	Sairey	Miss Tree
Thad Fascinatrix	Miss Jackson	Second Enraptress	Miss H. Goll
Elder Hyde	Decker	Fourth Bewitcher	Kate Pennoyer
Lucifer Sparks	J. Lester		

The season closed June 19, with a benefit to Mrs. J. H. Allen, when J. H. Allen made his first appearance at this theatre as Bromley, in "Simpson & Co."

T. B. Johnston took a benefit afternoon and evening of June 26, and the programme was: Matinée — "The Young Widow," A. H. Davenport as Splash, C. T. Smith as Mandeville, Maria Barton as Aurelia, and Mrs. Humphrey Bland as Lucy. This was followed by the Kook Family of Juveniles, in a variety of musical acts; after which came "The Widow's Victim," Josh Hart as Jerry Clip, with imitations of celebrated actors; Ada Clifton acted Mrs. Rattleton; Annie Leland, Mrs. Twitter; Frank Hodges was the Twitter; Jeffries, Pelham Podge, and Carrie Knight as Jane Chatterly. Then came a clog

dance by Ben Yates, after which Matt Peel's Campbell's Minstrels gave five "turns." The evening performance commenced with "Delicate Ground," by Mr. and Mrs. Clarence Holt; after which the Holman Family appeared in a variety of songs, with Mrs. Holman at the piano. "Sketches in India" followed; then James Rogers in his tragical version of "Macbeth," and the performance terminated with "Faint Heart Never Won Fair Lady." The French company that had been playing at 585 Broadway, occupied this house June 24. Early in July Mr. and Mrs. W. J. Florence took possession of the theatre, and for fifty nights played to good business. Aug. 16, "The Robbers of the Rhine-oh, or the Forty Thieves in New York," was first seen. For Florence's benefit, Aug. 27, "How to Get Out of It, or the Irish Free Lover," was done for the first time on any stage. The Florences closed Aug. 28, and the next stars were Mr. and Mrs. F. S. Chanfrau, who closed their engagement Sept. 6. The Cooper English opera company began a season Sept. 16, 1858, appearing in "The Bohemian Girl." Henry C. Cooper was manager and conductor; Annie Milner, soprano; H. Miranda, tenor; Rudolphson, basso; C. A. Guilmette, baritone, and Mr. and Mrs. G. Holman were members of the company. The cast was:

Arline	Annie Milner	Devilshoof	Rudolphson
Thaddeus	H. Miranda	Florestein	G. Holman
The Count	C. Guilmette	Gipsy Queen	Mrs. Holman

Business was bad, and the opera company closed Sept. 18.

James W. Wallack took charge of the house and commenced his season Oct. 5, 1858. The company was: Lester Wallack, J. W. Wallack, John Brougham, Charles Wheatleigh, John Dyott, H. B. Phillips, John Sloan, W. R. Floyd, F. Chippendale, C. Bernard, Chandler, Levere, Rogers, Tree, Hodges, Lascelles, C. Parsloe, Mrs. John Hoey, Mrs. Vernon, Mary Gannon, Mrs. John Sloan, Mrs. H. P. Grattan, Miss Tree, Mrs. W. R. Floyd, Mrs. Reeves, Miss Carman, Miss Pine, Orton, Stella, Cross, Wright, and Gourlay. The opening play was "Neptune's Defeat, or the Seizure of the Seas," and for the first time in America, "Nothing Venture Nothing Win," in which Charles Wheatleigh made his first appearance here as the Marquis. "Marriage by Lottery" was first acted here Oct. 18, and with this cast:

Wilful Waverly	J. Lester	Grimsby	Sloan
Herbert Manifest	Floyd	Mrs. Pointer	Mrs. Vernon
Charlotte	Mrs. Sloan	Harriet Pointer	Mrs. Floyd
Warner	Miss Tree		

This was the first appearance in this theatre of Mrs. Sloan and W. R. Floyd. Oct. 20, "Nothing Venture, Nothing Win." A five act comedy, by D. Wadsworth Wainwright, M. D., son of Bishop Wain-

wright, of this city, entitled "Wheat and Chaff," was first acted Oct. 30. It was a local play, illustrative of New York life and manners. It had this cast:

Job Merryweather . . .	John Brougham	Helen Grafton	Mrs. Hoey
Arthur Beaufort . . .	Lester Wallack	Blanche Gay	Mary Gannon
Herbert Vane . . .	Charles Wheatleigh	Thomas	F. Chippendale
Charles Hearty . . .	Thos. Chandler	Robinson	Lascelles
Deuce	John Sloan	Newsboy	C. Parsloe
Mrs. Grafton	Mrs. Grattan	Hackman	Bernard

This is the first time that Lester Wallack ever acted under his own name.

Nov. 12, Tom Taylor's "Going to the Bad, or My Scotch Aunt," had his first representation in this country, and was thus cast:

Horace Hardingham . .	Lester Wallack	Mrs. Pockinghorne	
Peter[Potts]	John Brougham	Ernestine Henrade	
Dashwood	Chas. Wheatleigh	Chas. Rushout	Chandler
Major Heele	John Dyott	Davis	Bernard
Bevis Marks	John Sloan	Choker	Coburn
Lucy Johnson	Mrs. Hoey	Fullalove	Miss Pyne
Bella Dashwood . . .	Mary Gannon	Mary	Miss Tree

"Blue and Cherry" was first acted Nov. 19, with Lester Wallack as Lord Dorsett; Mrs. Hoey, Lady Emily; Mary Gannon, Rose; John Dyott, Col. Pompley, and Levere as Ormonde. Nov. 27, a new farce by Brougham, called "Take Care of Little Charley," was given with Viola Plunkett as Charley, Brougham as Mickey Fogerty, C. T. Parsloe, Jr. as Bunker, Mrs. Sloan as Mrs. Top Sawyer and Mary Gannon as Susan Sly. In the second act was a fashionable fancy ball. W. Ranger appeared here Nov. 29 in "The School for Scandal" which had this cast:

Sir Peter Teazle	W. Ranger	Sir Benjamin Backbite	C. Wheatleigh
Charles Surface	Lester Wallack	Trip	W. Floyd
Joseph Surface	J. Dyott	Lady Teazle	Mrs. Hoey
Sir Oliver	J. Brougham	Maria	Mrs. Sloan
Rowley	F. Chippendale	Mrs. Candour	Mrs. Vernon
Crabtree	J. Sloan	Lady Sneerwell . . .	Miss Henrade
Moses	H. B. Phillips		

This was Mr. Ranger's first appearance in this theatre. He was a careful, sensible actor. Everything he did was marked by high artistic excellence. There was a peculiar air of refinement, and an absence of the conventionalisms of the stage, which invested his efforts with unusual interest. "Variety Cured, or the School for Old Gentlemen," a comedy by Mr. Ranger, was first acted here Dec. 1.

J. W. Wallack made his first appearance in two years Dec. 9, acting Shylock in "The Merchant of Venice," with this cast:

Duke of Venice	Chippendale	Nerissa	Mary Gannon
Prince of Morocco . . .	Wheatleigh	Lorenzo	F. C. Bangs
Prince of Arragon . . .	Floyd	Shylock	Wallack
Antonio	Dyott	Launcelot Gobbo . . .	Young
Bassanio	Lester Wallack	Old Gobbo	H. B. Phillips
Gratiano	Brougham	Jessica	Mrs. Sloan
Portia	Mrs. Hoey		

This was Mr. Bangs' and Mr. Young's first appearance in this theatre. The play terminated with the trial scene. The introduction of the Princes of Morocco and Arragon at Belmont, hitherto omitted, were restored for the purpose of more strictly adhering to the author's text, and of heightening the interest attached to the episode of the caskets. The play had a run of thirty-three nights, and was withdrawn Jan. 17, 1859, for "The Veteran, or France and Algeria." The cast of "The Veteran" was:

Col. Delmar	J. W. Wallack	Mrs. McShake	Mrs. Vernon
Leon Delmar	Lester Wallack	The Emir Mohammed .	Dyott
Eugene	Chas. Wheatleigh	Amineh	Mrs. Hoey
Capt. Belmont	Levere	Sultan of Myra	Bangs
Gulnare	Mr. Sloan	Ofan Agan	Brougham
Zaida	Josie Orton	Oglon	Chippendale
Aura	Miss E. Henrade	Leyd	C. T. Parsloe
Blanche	Mary Gannon		

After a run of one hundred and two nights, it was withdrawn April 4, when "As You Like It" was acted, with the first appearance in two years of Chas. Walcott, who played Touchstone; April 19 "The Scholar;" April 20, first time in two years, J. W. Wallack acted Julian St. Pierre in "The Wife." May 14 Wallack took a benefit, when he acted Benedick in "Much Ado About Nothing," with Brougham as Dogberry; Dyott, Leonato; Wheatleigh, Claudio; F. C. Bangs, Don Pedro; Mrs. Hoey, Beatrice; Mrs. Sloan, Hero; Mrs. Reeves, Ursula; and F. Chippendale, Antonio. At the close of the piece Mr. Wallack made a speech, and this was the last time he assumed any rôle on the dramatic stage, except when he appeared at the opening of Wallack's Theatre (Thirteenth Street and Broadway), where he made a speech to his friends and patrons. This and a short address at the close of the season was his only appearance in public. He died in this city Dec. 25, 1864. Mr. Wallack's most notable characters were Shylock, Benedick, Jaques, Martin Heywood, Erasmus Bookworm, Rover, Sir Edward Mortimer, Dick Dashall, Don Cæsar de Bazan, and his last performance, Colonel Delmar. The name of James W. Wallack, must ever be intimately interwoven in the history of the American drama and contingent amusements.

Edmund Falconer's comedy "Extremes, or Men of the Day," had its first American representation May 16, and with this cast:

Frank Hawthorne . . .	Lester Wallack	Everard	F. C. Bangs
Dr. Playfair	J. Brougham	Augustus	Wm. Floyd
Robin Wildbriar . . .	C. Walcot	James	Young
Lionel	C. Wheatleigh	Cunningham	F. Chippendale
Lucy Vavasour	Mrs. Hoey	Jenny	Mary Gannon
Mrs. Vavasour	Mrs. H. P. Grattan	Euphemia	Miss Henrade
Mrs. Wildbriar	Mrs. Vernon	Jemima	Miss Tree

John Dyott acted Sir Anthony Absolute in "The Rivals," May 24. The season closed June 6, with a benefit to Lester Wallack, but a performance of "Faint Heart Never Won Fair Lady," and "Knights of the Round Table" (with Floyd as Grantley) took place June 7, for the benefit of Theo. Moss. Mr. and Mrs. Wm. J. Florence commenced a summer season June 13, with Brougham's play, "Temptation." Harry Langdon acted Tom Bobolink, his first appearance in New York, and Mrs. Bradshaw made her first appearance in this theatre, as Mrs. Grimgisken. "Lalla Rookh, or the Fire Worshippers," was given June 18. H. L. Bateman became manager of the house Aug. 22, and introduced Matilda Heron, in Mrs. Bateman's play "Geraldine, or Love's Victory." It ran until Sept. 14. C. W. Couldock, M. W. Leffingwell, Wm. Davidge, Charles M. Walcot Sr., and Josephine Orton were in the cast.

The regular season opened Sept. 19, with Wm. Rufus Blake, Lester Wallack, John Brougham, Chas. Walcot, John Dyott, Young, Jackson, Oliver, F. C. Bangs, John Sloan, John Sefton, W. R. Floyd, Levere, Chas. T. Parsloe, Jr., Coburn, Mary Gannon, Mrs. John Hoey, Mrs. Vernon, Julia Tree, Mrs. Chas. Walcot, Mrs. A. W. Young, Mrs. John Sloan, Mrs. W. R. Floyd, Mrs. Reeves, Misses Carman, Floyd, and Reeves. Robert Stoepel leader of orchestra, Theo. Moss, treasurer. "The Ruling Passion" was seen for the first time, on the opening night, with this cast :

Job Singleheart . . .	W. R. Blake	Mrs. Honeydew . . .	Mrs. Walcot
Tom Dexter	Lester Wallack	Augusta	Mrs. Hoey
Maurice O'Connor . .	John Brougham	Tilly	Mary Gannon
Hercules Harebell . .	C. Walcot	Widow Hollister . .	Mrs. Vernon
Honeydew	John Dyott		

"Ticklish Times" was the farce in which Mrs. A. W. Young made her first appearance here as Winnefred; Sept. 30, "The Road to Ruin" was given; and Oct. 1, "The Rivals," with this fine cast :

Sir Anthony	Blake	Lydia	Mary Gannon
Capt. Absolute	Lester Wallack	Fag	Levere
Sir Lucius	John Brougham	Coachman	Jackson
Bob Acres	Walcot	Mrs. Malaprop	Mrs. Vernon
David	Sloan	Julia	Mrs. Hoey
Falkland	Dyott	Lucy	Julia Tree

Oct. 13, "The School for Scandal," and thus admirably cast:

Sir Peter Teazle	Blake	Lady Sneerwell	Mrs. Walcot
Charles Surface	Lester Wallack	Crabtree	Moore
Sir Oliver	Brougham	Trip	Young
Benjamin Backbite	Walcot	Careless	Floyd
Joseph	Dyott	Snake	Levere
Lady Teazle	Mrs. Hoey	Mrs. Candour	Mrs. Vernon
Maria	Mrs. Sloan		

"Fast Men of the Olden Time" was first played here Oct. 18. The comic musical "duality" of "Going It Blind" was first seen here Oct. 31, with Walcot and Brougham as Bogar and Buncomb. The following was the musical part of the play: Aria—"Both and Poor Dears," by Brougham, accompanied by himself on the trombone; "Lament a Drop for Me," trombone; Aria: "He Prevents Me, 'Pon my Soul," accompanied by Mr. Brougham, on the trombone, and Walcot, on the violoncello; Duo Concertante, trombone and violoncello, Brougham and Walcot; Duo di Voce, Instrumental, "How Many Beans Make Five?" by Brougham, Walcot, trombone and violoncello. "The Wreck Ashore" was seen Nov. 15; Nov. 17, "Fast Men of the Olden Time" was revived; "Romance and Reality," Nov. 26, "John Bull," and the farce "Moustache Mania;" Nov. 30, "The Clandestine Marriage," for Mr. Walcot's benefit, with this cast:

Lord Ogleby	Walcot	Fanny	Mrs. Sloan
Canton	Brougham	Mrs. Heidleberg	Mrs. Vernon
Lovewell	Dyott	Betty	Mary Gannon
Sterling	Moore	Chambermaid	Julia Tree
Trust	Miss Carman	Brusch	Lester Wallack
Miss Sterling	Mrs. Hoey		

Sterling Coyne's "Everybody's Friend" was played Dec. 7, for the first time in America, and cast as follows:

Felix Featherly	Lester Wallack	Fanny	Julia Tree
Major Wellington De Boots	Walcot	Icebrook	Brougham
Mrs. Featherly	Mrs. Hoey	Trap	C. Parsloe
Mrs. Swansdown	Mary Gannon	Cook	Miss Carman
Mrs. Major De Boots	Miss Floyd		

"Knocks and Noses" had its first performance Dec. 26. Blake acted Kabri; Floyd, Prince of Avignon; and Mrs. Walcot, Mrs. Kabri. "A Husband to Order" was given, for the first time in America, Jan. 3, 1860, with this cast:

Baron de Beaupre	Sloan	Pierre Marceau	Lester Wallack
Phillipeau	Blake	Anatole	Walcot
Josephine	Mrs. Hoey	Elise	Mary Gannon
Mme. Phillipeau	Mrs. Vernon		

"The Romance of a Poor Young Man," first acted in America Jan. 24, with this cast:

Manuel	Lester Wallack	Christine	Fanny Reeves
Dr. Desmarests	Brougham	M. de Brevannes	C. Walcot
Louise Van Berger	Mrs. C. Walcot	Gaspar	John Dyott
Mme. L��roque	Mrs. Vernon	Alain	Young
Marguerite	Mrs. Hoey	M. Nour��t	Levere
Mme. Aubrey	Mary Gannon	Yvonn��t	C. Parsloe
Mlle. Helouin	Fanny Morant		

This was Fanny Morant's first appearance at this house. Lester Wallack having injured himself in the leap in this piece, "John Bull" was substituted. Feb. 18 and 20 "The Romance of a Poor Young Man," and "Leading Strings," for the first time in America, formed the bill. April 7 "Leading Strings" had this cast:

Frank Leveson	Lester Wallack	Binnings	Blake
Mrs. Leveson	Mrs. Hoey	John	Young
Flora Mackenzie	Mary Gannon	Milford	Baker
Edith	Mrs. John Sloan	Balfour	Coburn

"Box and Cox Married and Settled," was done the same night under the name of "Marriage Bliss," with Brougham as Box, Walcot as Cox, Mrs. Vernon as Mrs. Box, Mary Gannon as Mrs. Cox, and Miss Carman as Mrs. Bouncer. Congreve's comedy, "Love for Love," was seen, for the first time in six years, April 11, for Mary Gannon's benefit.

"The School for Scandal" had the following great cast April 16, for Dyott's benefit:

Sir Peter	Blake	Crabtree	Moore
Charles	Lester Wallack	Moses	Sloan
Sir Oliver	Brougham	Trip	Young
Sir Benjamin	Walcot	Careless	W. R. Floyd
Joseph	Dyott	Snake	Levere
Lady Teazle	Mrs. Hoey	Rowley	Baker
Lady Sneerwell	Mrs. Walcot	Maria	Mrs. Sloan
Mrs. Candour	Mrs. Vernon		

"Old Heads and Young Hearts" was given April 18 for Blake's benefit.

Tom Taylor's comedy, "The Overland Route," was first acted here May 14, and with this cast:

Tom Dexter	Lester Wallack	Moleskin	Sloan
Solomon Frazer	Blake	Capt. Smart	Levere
Major McTurk	Brougham	Hardistry	Bernard
Lovibond	Walcot	Mrs. Seabright	Mrs. Hoey
Colepepper	Dyott	Mrs. Lovibond	Mary Gannon
Clavering	Floyd	Mrs. Colepepper	Mrs. Sloan
Mrs. Rabbits	Mrs. Young		

"The Overland Route" played till June 19, when the season closed. June 25, Florence, wearing the toggery purchased at the sale of William E. Burton's effects, stuffed himself out and appeared as Capt. Cuttle and Toodles. He closed Aug. 25. The first night that Mr. Florence played Cuttle, Aug. Fenno, who was a spiritualist, was sitting with an actor named Lawton in the green-room, when the latter, who proved to be a surprising medium, is said to have felt the table upon which he was leaning suddenly moved, intimating that a spirit desired to communicate with him. He told Fenno what had happened, and both set to work at once to evolve the supernatural secret. Upon demanding the spirit's name, they were, on spelling it out, not a little startled to find it William E. Burton. But still more were they astonished on reading its communication, to this effect: "Tell that d—d scoundrel Florence to take off those clothes!"

Jane Coombs made her début here Aug. 28, as Eveline in "The Wife's Secret." Josephine Henry also made her first appearance here. Frank Lawlor, A. W. Young, George Jordan, John Moore, and J. H. Stoddart were in the cast. Charles Weston Taylor took his farewell of the stage Sept. 3, when "London Assurance" was acted with this cast:

Sir Harcourt	W. M. Fleming	Grace	Henrietta Irving
Max	C. W. Taylor	Pert	Emma Reignolds
Dolly	W. R. Floyd	Charles	Aug. Fenno
Dazzle	J. H. Allen	Meddle	W. Ellerton
Simpson	Ben Porter	Martin	Cook
Cool	McDouall		

This was W. Ellerton's first appearance in America. Benj. C. Porter was shot and killed at Marshall, Tex., March 20, 1879, by James Currie. He was travelling south with a dramatic company, who were at the time at a railroad depot lunch room, and Currie, who was intoxicated, quarrelled with Porter. Maurice Barrymore (a member of the company) attempted to quiet them, when Currie drew two revolvers and fired. The shot went through Barrymore's arm, and lodged in the scapula. Currie then fired another shot at Barrymore, and another at Porter, who fell, mortally wounded in the stomach, and died within forty minutes. Barrymore was kept at Marshall about six weeks by his wound, after which he came North. Currie was arrested, and his trial for murder took place at Marshall, June 14, 1880. The jury, after deliberating fifteen minutes, returned a verdict of not guilty on the ground of insanity. Porter's body was brought to this city, and funeral services were held at The Little Church Around the Corner. The remains were taken to Evergreen Cemetery. During the winter of 1887 Jim Currie killed another man (Foley), at White Oaks. He was sentenced Sept. 19, 1888, to six years in the penitentiary.

"The Secret," announced as "Domestic Mysteries," was played by George Holland. Thomas, J. M. Ward, Andrews, Chas. Parsloe, Jr., Kate Fisher, and Miss Wray were in the cast. George Jordan had a benefit Sept. 6, when "Dreams of Delusion" was given, Sara Stevens appearing as Lady Harleigh. This was followed by "The School for Scandal" (fourth act), with Mark Smith as Sir Peter Teazle, Fleming as Joseph, Jane Coombs as Lady Teazle, and George Jordan as Charles. The farce, "Living Too Fast," closed the entertainment, Mrs. George Jordan acting Julia, and Charles Thorne (his first appearance here), Plausible.

The next season opened Sept. 13, 1860, with the following company: W. R. Blake, Charles Walcot, Sr., W. R. Floyd, A. H. (Dolly) Davenport, W. H. Norton, Sloan, Young, T. Hamblin, Jr., Moore, C. T. Parsloe, Jr., Oliver, Parkes, Coburn, Henry and John Lester Wallack, Mrs. Hoey, Mrs. Vernon, Mrs. Sloan, Mrs. Walcot, Mrs. Reeves, Mary Gannon, Fanny Morant, Julia Tree, and Carman. An adaptation of Scribe's "Batailles des Dames," entitled "The Royalist, or Forty Years Ago," was the opening play, with this cast:

Henri de Flavigneu . . .	Lester Wallack	Corporal Donville . . .	Mr. Coburn
Baron Montrichard . . .	W. R. Blake	Pierre	Mr. Oliver
M. De Grignon . . .	Charles Walcot	Countess D'Autreval . . .	Mrs. Hoey
Greve	Mr. Parkes	Leonie	Mary Gannon

Brougham's "Playing with Fire," was acted Oct. 2, for the first time on any stage, and thus cast:

Doctor Savage . . .	Lester Wallack	Mrs. Herbert Waverly . . .	Mrs. Hoey
Uncle Timothy . . .	W. R. Blake	Mrs. Dr. Savage . . .	Miss Gannon
Herbert Waverly . . .	W. H. Norton	Widow Crabstick . . .	Mrs. Vernon
Pinchbeck	A. H. Davenport	Perkins	Miss Tree
Richard	Mr. Coburn	Mary Anne	Miss Carman
Thomas	Mr. Oliver		

Nov. 8 A. H. Davenport retired from this theatre, and Pinchbeck was played by W. R. Floyd until Nov. 19, when the piece was withdrawn, and Lester Wallack, for his benefit, presented "Everybody's Friend" and "Rural Felicity," when W. H. Norton, after an absence of two years, made his first appearance, and Mrs. Sloan was seen for the first time this season. Mrs. John Hoey had a benefit Nov. 19, and offered "Love and Money" and "Rural Felicity." For Blake's benefit, Nov. 21, "The Rivals" and "Cool as a Cucumber," were produced; Nov. 24 Mary Gannon appealed to her friends, and gave "A Soldier's Courtship" and "The Road to Ruin," the latter comedy having this cast:

Harry Dornton . . .	Lester Wallack	Milford	W. R. Floyd
Old Dornton	W. R. Blake	Marker	Mr. Parsloe
Goldfinch	Chas. Walcot	Widow Warren	Mrs. Vernon
Silky	Mr. Sloan	Sophia	Miss Gannon
Sulky	W. H. Norton	Jenny	Miss Tree

Charles Walcot took his benefit Nov. 26, and presented "She Stoops to Conquer," and "Rural Felicity." "The Model Hypocrite" was produced for the first time Dec. 3, and thus cast:

Marshal D'Estigny	W. R. Blake	Countess de Clermont	Miss Morant
La Touche	Lester Wallack	Jeannette (first appearance on any stage)	
Hector de Renville	Mr. Reynolds		A young lady
M. St. Friex	W. R. Floyd	Berthollet	Mrs. Reeves
Leonard	W. H. Norton	Mme. Courtin	Miss Carman
Eugénie de Blossac	Mrs. Hoey		

It was an adaptation by George Farren from Emilie De Girardin's "Mons. Tartuffe." This play was only partly successful, and was withdrawn after Dec. 17.

The "young lady" who played Jeannette was Madelaine Henriques. She had previously appeared in amateur theatricals. She stepped gracefully from private life, to a most enviable career on the stage. She came as a lady, quietly, and just as quietly won her way to the position of leading lady of Wallack's Theatre. That ineffable refinement which accompanied her every gesture and modulated her every tone, sprang not from the actress' art, but the innate spirit of the woman. She took leave of the stage April 20, 1867, having been married to Louis J. Jennings, of *The New York Times*. She re-appeared on the stage March 19, 1874, as Lady Teazle in "The School for Scandal," at a matinée for a charity benefit, Academy of Music, this city. As an actress she lacked power for the heavier rôles of the drama, but those which embodied the sweeter and sadder sentiments of true womanhood, such as love, truth, purity, self-denial, and even self-sacrifice, she reflected with extraordinary beauty. In such rôles as Lady Teazle, and Margaret Elmore, Madelaine Henriques was excellent.

"To Marry, or Not to Marry?" and "A Race for a Widow," were given Dec. 19. The first play was cast as follows: Sir Oswin Mortland, Lester Wallack; Lord Danbery, W. R. Blake; Willowear, Chas. Walcot; George, Parkes; Mrs. Lorimer, Mrs. Hoey; Hester, Miss Gannon; Lady Susan Courtly, Fanny Morant.

Charles Mathews' comedy "The Dowager," was seen Dec. 21, with this cast: Lord Alfred Lindsay (his original part), Chas. Walcot; Sir Frederick Chasemore, W. H. Norton; Edgar Beauchamp, W. R. Floyd; Robert, C. T. Parsloe; Dowager Countess of Tresillian, Mrs. Hoey; Lady Bloomer, Mrs. Sloan; Margaret, Miss Reeves. "Fast Men of the Olden Time," was revived Dec. 24, and thus cast:

Charles I (first appearance at this theatre)	T. S. Hamblin Jr.	Balaam	Mr. Sloan
Earl of Rochester	Lester Wallack	Joskin	C. T. Parsloe
Duke of Buckingham	Mr. Reynolds	Gruff Barney	Mr. Oliver
Lycurgus Muddle	W. R. Blake	Countess of Lovelagh	Mrs. Hoey
Starvemouse	W. H. Norton	Lady Gay	Mrs. Sloan
Jeremiah Thin	Mr. Young	Silvia Golden	Miss Gannon
Dunstable	W. R. Floyd	Aunt Rebecca	Mrs. Vernon
		Bell	Julia Tree

This play had previously been called "Rochester." "Pauline" was played Dec. 31:

Count Horace de Beauvale	Leon de Beauchamp . . . Mr. Norton
Lester Wallack	Pauline Mrs. Hoey
Lucien de Nerval . . . Mr. Reynolds	Gabrielle Mrs. Sloan
Henri T. S. Hamblin	Mme. de Nerval . . . Mrs. Walcot
Max W. R. Floyd	Harriet Wildfort . . . Mrs. Reeves
Cyrille C. T. Parsloe	Estelle Julia Tree

"Tom Noddy's Secret" formed a portion of this evening's entertainment. It was given at this house for the first time, with W. R. Blake as Tom Noddy, Walcot as Inkpen, and Mrs. Sloane as Gabrielle. "The Lady of St. Tropez," an adaptation from the French, was seen for the first time Jan. 16, 1861, and with this cast:

George Maurice . . . Lester Wallack	Jerome C. Bernard
Antoine Caussade . . . W. H. Norton	Édouard George Browne
Charles D'Arbel . . . Mrs. Reynolds	Hortense D'Auberieve . . Mrs. Hoey
Dr. Gerfaint John Moore	Pauline Langlois . . . Miss Gannon
M. Langlois Mr. Young	Charlotte Miss Morant
Count D'Auberieve . . . Wm. Floyd	Moinette Mrs. Walcot

"Town and Country" was played Feb. 6, with this cast:

Reuben Glenroy . . . Lester Wallack	Hon. Mrs. Glenroy . . . Mrs. Hoey
Kit Cosey W. R. Blake	Rosalie Somers Mrs. Sloan
Mr. Trot Mr. Young	Mrs. Moreen Mrs. Vernon
Plastic Wm. Floyd	Mrs. Trot Mrs. Walcot
Jakey Hawbuck Mr. Sloan	Goody Hawbuck . . . Miss Carman
Capt. Glenroy Wm. H. Norton	Tamlin Julia Tree
Rev. Owen Glenroy . . . John Moore	

"Old Heads and Young Hearts," Feb. 7, had this cast:

Jessie Rural W. R. Blake	Tom Coke Mr. Reynolds
Lord Roebuck Wm. Floyd	Countess of Pompion . . Mrs. Vernon
Lytleton Coke Lester Wallack	Lady Alice Mrs. Hoey
Earl of Pompion John Moore	Miss Rockett Miss Gannon
Colonel Rockett Wm. Norton	

On Feb. 11, "Wild Oats" was given:

Sir George Thunder . . . Wm. Blake	Farmer Gammon . . . Mr. Moore
Rover Lester Wallack	Sim Mr. Sloan
Harry Thunder Wm. Floyd	Lady Amaranth . . . Mrs. Hoey
Ephraim Smooth Mr. Young	Jennie Gammon . . . Miss Gannon
John Dory Mr. Norton	Amelia Mrs. Walcot

Feb. 13, "The Captain of the Watch": Viscount de Ligny, Lester Wallack; Adolph de Courtray, Mr. Floyd; Baron Vanderpotter, Mr. Moore; Officer of the Watch, Mr. Parkes; Katryna, Miss Gannon; Kristina, Mrs. Sloan. Also, "The Soldier's Daughter," with this cast:

Governor Heartall	Mr. Blake	Ferrit	Mr. Moore
Frank Heartall	Mr. Wallack	Widow Churley	Mrs. Hoey
Mr. Malfort	Mr. Reynolds	Mrs. Malfort	Mrs. Sloan
Timothy Quaint	Mr. Young	Julia	Miss Reeves
Capt. Woodley	Mr. Floyd	Susan	Julia Tree

Lester Wallack's (?) comedy, "Central Park, or the House with two Doors," was first acted Feb. 14:

Ker Flamerry	Mr. Blake	Mrs. Ker Flamerry	Miss Gannon
Wyndham Otis	Lester Wallack	Flora Myrtle	Miss Henriques
Harry Dunsford	Mr. Reynolds	Mittens	Mrs. Reeves
Mr. Myrtle	Mr. Norton	Bridget Tooligan	Julia Tree
Robert Crutch	A. W. Young		

Theodore Moss, the treasurer of the house, took his annual benefit March 11, and offered "A Bold Stroke for a Husband," with this cast:

Don Julio	Lester Wallack	Donna Olivia	Mrs. Hoey
Don Cæsar	Mr. Blake	Minetta	Miss Gannon
Don Vincentio	Mr. Walcot	Donna Victoria	Miss Morant
Don Carlos	Mr. Norton	Donna Marcella	Mrs. Sloan
Don Garcia	Mr. Reynolds	Donna Laura	Miss Reeves
Diego	Mr. Parkes	Sancha	Miss Carman

Wm. R. Blake took his benefit March 13, with "The Road to Ruin," and March 16 Mrs. John Hoey, for her "annual," gave "London Assurance."

Charles Courtley	Mr. Wallack	Dolly Spanker	Mr. Floyd
Sir Harcourt Courtley . .	Mr. Walcot	Cool	Mr. Young
Mark Middle	Mr. Blake	Lady Gay Spanker	Mrs. Hoey
Dazzle	Mr. Reynolds	Grace Harkaway	Miss Gannon
Max Harkaway	Mr. Norton	Pert	Julia Tree

Walcot took his benefit March 18, in "Knights of the Round Table":

Captain Cozzens	Wallack	Baron Griefenklaus	Parsloe
Sir Ralph Bootle	Reynolds	Tom Tittler	Walcot
General Grantley	Norton	Perdita	Mrs. Hoey
Leonard Darcy	Floyd	Peggy Poplin	Miss Gannon
Count Livoerurtz	Hamblin	Duchess de Castlemere . .	Mrs. Reeves

For Fanny Morant's benefit, March 20, "Money" had this cast:

Alfred Evelyn	Wallack	Captain Dudley Smooth . .	Norton
Sir John Vesey	Moore	Clara Douglas	Mrs. Hoey
Lord Glossmore	Reynolds	Lady Franklyn (first time)	
Sir Frederick Blount . . .	Floyd		Miss Morant
Stout	Young	Georgiana	Mrs. Sloan
Graves	Walcot		

"She Stoops to Conquer," was given for the first time here March 25:

Mr. Hardcastle	W. R. Blake	Diggory	Young
Young Marlowe	Wallack	Mrs. Hardcastle	Mrs. Vernon
Tony Lumpkin	Walcot	Miss Hardcastle	Mrs. Hoey
Hastings	Reynolds	Miss Neville	Mrs. Sloan
Sir Charles Marlowe	Moore	Susan	Miss Tree

E. G. P. Wilkins' comedy "Henriette," was seen here March 27, and thus cast:

Emile Lefevre	Wallack	Rosalie Latour	Mrs. Sloan
M. Latour	Young	Marianna	Miss Gannon
M. De Blossiere	Norton	Madame De Blossiere	Miss Morant
Paul	Floyd	Madame Solange	Mrs. Walcot
Henriette	Mrs. Hoey		

It held the boards until April 21, when "Love for Love" was given, with this cast:

Sir Sampson Legend	Blake	Jeremy	Floyd
Valentine	Wallack	Buckram	Parsloe
Scandal	Norton	Angeline	Mrs. Hoey
Tattle	Walcot	Mrs. Foresight	Mrs. Chas. Walcot
Ben	Reynolds	Mrs. Trail	Fanny Morant
Foresight	Young	Mrs. Prue	Mary Gannon

"The Heir at Law" had this cast:

Lord Duberly	Blake	Moreland	Floyd
Doctor Pangloss	Young	Cicely Homespun	Mrs. Hoey
Dick Dowlas	Walcot	Lady Duberly	Mrs. Vernon
Zekiel Homespun	Norton	Caroline Dormer	Miss Reeves
Steadfast	Reynolds		

Boucicault's "Love and Money" was played April 28, cast thus:

Lord Fipley	Lester Wallack	Helen	Mrs. Hoey
The McDunnum	C. Walcot	Rose Lawless	Mary Gannon
Claude Plantagenet	Mr. Reynolds	Baroness	Miss Reeves
Sykes	Wm. Norton	Mrs. Fox French	Mrs. Vernon
Craven Acton	W. R. Floyd	Sally	Mrs. Walcot

The season closed April 29, 1861, with a benefit to Lester Wallack. James W. Wallack came in front of the curtain for the first time in two years, and delivered a closing address. "Simpson & Co." and the last act of "Jessie Brown" were performed. A benefit performance was given May 2 and 3, for the Union Defence Fund for the widows and children of soldiers.

May 6 "Jessie Brown, or the Relief of Lucknow," was seen with this cast:

Nena Sahib	W. H. Norton	Sweenie	Young
Achmet	Mr. James	Cassidy	W. R. Floyd
Randall Macgregor	Lester Wallack	Amy	Mrs. Hoey
Georgie Macgregor	Reynolds	Charlie	Master Reeves
Rev. David Blount	H. Pearson	Effie	Miss Reeves
Alice	Mary Gannon	Jessie Brown	Fanny Morant
Mary	Miss Tree		

This was Harry Pearson's first appearance at this theatre.

The theatre remained closed until May 22, 1861, when it was reopened by Robert W. Butler as the BROADWAY MUSIC HALL, with Aynesley Cook, Billy O'Neill, Tony Pastor, Annetta Galetti, Mons.

Velarde, Clara Harrington, Ben Yates, Add Weaver, Master Barney, Tim Norton, Billy Arlington, Mlle. Katrina, Lizzie Schultze, Matilda Schultze, Julia Christine, Sophie Wilton, Mons. La Thorne, stage manager. A. J. Leavitt, Ben Cotton, Billy Birch, J. O. Sefton, Denny Gallagher, and John Mulligan were added to the forces. It was not a marked success, and Mr. Butler closed about Jan. 25, 1862, having compromised with Wallack. Feb. 19 its doors were reopened by a German Opera troupe under the direction of Carl Proch, whose sole production was "Der Freischütz," with this cast: Agatha, Mrs. Schröder-Duemmler; Amina, Mrs. Schreiner-Kronfeldt; Max, Herr Quinn; Caspar, Herr Weinlich; Cuno, Herr Ochslein.

This house was reopened March 1, Lewis Baker and Geo. Ryer managers. They christened it THE NEW YORK ATHENÆUM. "Uncle Tom's Cabin, or Lights and Shadows of Southern Life," by a member of the Pennsylvania judiciary, was produced with this cast:

Topsy	Mrs. G. C. Howard	St. Clair	G. C. Howard
Aunt Ophelia	Lotty Hough	Uncle Tom	Geo. Ryer
Eliza	Mrs. F. S. Chanfrau	Eva	Mary Bullock

S. C. Campbell appeared in the fifth act as Adolphus, and sang St. Clair's Lament. The dramatic company included: Mrs. G. C. Howard, Mrs. Lotty Hough, Mrs. Rand, Mrs. W. R. Floyd, Mrs. F. S. Chanfrau, Little Mary Bullock, George Ryer, G. C. Howard, Charles Hale, Collier, Donnelly, Mme. Ponisi, Gray, Carter, Spackman, Ward, Wise, Cooper, Hapgood, and others. The season was brought to a premature termination March 6.

March 17 the house was reopened as MARY PROVOST'S THEATRE. Samuel Colville and John L. Baker were the managers when John Wilkes Booth appeared as Richard III., beginning his only engagement in this city, though on one subsequent occasion he played in "Julius Cæsar," with his brothers, at the Winter Garden Theatre. Mary Provost had in her company George Ryer, J. H. Allen, Lewis Baker, E. L. Tilton, Mrs. F. S. Chanfrau, Mrs. Lotty Hough, and Mrs. M. A. Farren. Booth's repertory was: "Richard III.," "The Robbers," "Hamlet," "The Apostate," "Macbeth," and "The Merchant of Venice." He took his benefit March 21, in "Richard III.":

Gloster	J. Wilkes Booth	Lady Anne	Mrs. Chanfrau
Queen Elizabeth	Mrs. Farren	Duke of York	Mary Bullock
Earl of Richmond	E. L. Tilton	Tressel	Lewis Baker
King Henry	Geo. Ryer		

Wilkes Booth's last appearance on the stage was at Ford's Theatre, Washington, D. C., March 18, 1865, as Pescara in "The Apostate," for the benefit of John E. McCullough. Edwin Forrest was playing an engagement there at the time, and Mr. McCullough, who was the leading man with Forrest, took his benefit on the "off night." Booth died Thursday, April 27, 1865. He gave promise of becoming a

great actor. He had in him much of the spontaneous fire of his father, whose performance of Richard III. was simply terrific in its dramatic intensity. He was one of the handsomest actors that ever graced the modern stage. He possessed gracious manners and a form of almost perfect symmetry. As Richard, he was different from all other tragedians. He imitated no one, but struck out into a path of his own, introducing points which older actors would not dare to attempt. In the last act he was truly original, particularly where the battle commences. With most tragedians it is the custom to rush on the stage, while the fight is going on, looking as if dressed for court. Wilkes Booth made a terrible feature of this part of the performance. He would dart across the stage as if he "meant business;" then again he would appear "seeking for Richmond in the throat of death." His face was covered with blood from wounds supposed to have been received in slaying those five other Richmonds he refers to; his beaver was lost in the fray, his hair flying helter skelter, his clothes all torn, and he panted and fumed like a prize fighter. In this character he was more terribly real than any other actor I ever saw.

Mary Provost, after an absence from the American stage of five years, appeared April 7, as Julia in "The Hunchback," George Ryer acting Master Walter; Lewis Baker, Modus; and J. H. Allen, Sir Thomas Clifford. Owing to the illness of Mary Provost, the house was closed April 12. R. M. Carroll and Tommy Peel danced a challenge match April 16, for (it was stated) \$500 a side. The judges chosen were Wm. Kennedy for Peel and Bob Hart for Carroll, and the parties chose John Landers for referee. The dance took place at 3 o'clock Wednesday afternoon. Frank B. Converse, the banjo player, furnished the music for Peel, and William Ross, banjoist, played for Carroll. In about an hour after the audience had dispersed a decision was arrived at, which was that T. J. Peel was the winner of the match and the money.

The next change in the title of this house was to that of GEORGE L. FOX'S OLYMPIC THEATRE, and it opened April 21, 1862. "Eustache Baudin" was the opening play, given with this cast:

Eustache	C. W. Taylor	Louise (aged 10) . . .	Mary Bullock
Marcel	G. L. Fox	Capt. Brissac	M. B. Pike
Lambert	E. Clarke	Pomponneau	C. K. Fox
Delbois	Chas. Nichols	Louise	May Mitchell
Mons. Purcelet . . .	J. J. McCloskey	Countess	Mrs. H. P. Grattan
Capt. Lahair	Geo Davenport	Manon	Agnes Claire
Mons. Manchre . . .	Bradshaw	Louise (aged 4) . . .	Marie
Duke	J. R. Spackman		

"The Invisible Prince" was the afterpiece, with Fanny Herring as Don Leander, Mrs. J. R. Scott as Sanguino, G. L. Fox as Furibund. The company was as follows: Mrs. H. P. Grattan, Agnes Claire, the

Misses Freall, Hyde, Millie Sackett, Wilbur, Spencer, Thompson and Smith, Mrs. John R. Scott, Messrs. C. K. Fox, J. R. Spackman, E. Clarke, M. B. Pike, Charles Nichols, J. J. McCloskey, L. Bradshaw, Mitchell, George Davenport, Greer, James Pilgrim, Miss Francis, danseuse. Mr. Fox retired from the house, and concluded to try his fortunes once more at the Old Bowery Theatre. Mary Provost resumed the management after Fox left, with Samuel Colville as her acting manager. The house was again called MARY PROVOST'S THEATRE. The initial performance of this new venture took place June 26, and consisted of "Medea" and "The Eton Boy." Geo. Ryer, L. F. Rand, Milnes Levick, William Scallan, Mrs. Frank Drew, and John W. Albaugh, were in the company. Augusta Page made her New York début July 2, as Juliet. The season closed July 6, owing to the continued illness of Mary Provost. Robert Fox and J. C. Curran were the next managers, who rechristened it THE NEW IDEA, but that name soon gave place to THE GERMAN OPERA HOUSE, when Carl Anschultz opened Sept. 15 with German opera and the following company: Mlle. Johannsen, Mlle. Johanna Rotter, Mlle. Zimmerman, Mlle. Schaumberg, Mlle. Bertrel, Messrs. Quint, Lotti, Graff, Rudolphsen, and Weinlich. "Martha" was the initial performance, followed by "Der Freischütz," "Alessandro Stradella," "Czar und Zimmerman," "The Child of the Regiment," "The Seraglio," "Postillion of Lonjumeau," "Fidelio," "Der Wildschutz," "Mason and Locksmith," "Le Nozze de Figaro," "A Night in Grenada," "The Magic Flute," and "Jean de Paris." The season closed Jan. 10, 1863, but was resumed Feb. 4, by the same company, and maintained for four weeks. March 10 the house was converted into a variety hall, under the management of the Martinetti troupe of pantomimists, who opened July 6, 1863, with the following people: Paul, Albert, Julian, Philippe, and Esther Martinetti, M. and Mme. Mathieu, Édouard Velarde, Virginia Chiarini, Marietta Zanfretta, Gustavus Geary, Johannes Senia, Antonio Grossi, Camille Mathieu, Mlle. Desiree, J. C. Franklin, W. B. Harrison, Mr. Clifton. The house closed Aug. 17, but was reopened Sept. 7, under the title of THE NEW YORK THEATRE, the Martinetti troupe continuing the attraction. The house was closed Oct. 31. L. B. Lent then took a lease of it, removed the cosy boxes from either side, built on the stage a forty-foot ring full of sawdust, and christened the house THE BROADWAY AMPHITHEATRE. The stars of Mr. Lent's circus were the Melville Family, Jimmy Reynolds and Joe Pentland as clowns, Tom King the vaulter, Mme. Tourniaire, S. P. and Robert Stickney, Wallace and his trained bears. Mr. Lent opened Nov. 10 and closed April 9, 1864.

George Wood, the Cincinnati manager, who had also recently experimented with the Old Bowery Theatre, this city, now leased the building, and by a liberal expenditure of money both in repairs

and in reward of talent, restored it approximately to its whilom attractiveness and patronage. Its title was now THE BROADWAY THEATRE. Beginning May 2, the Broadway had a preliminary season of two weeks with Simmons the magician. The dramatic season began May 16, the attraction being the first production on any stage of Frances Ann Kemble's "A New Tragedy;" the stars were Mr. and Mrs. D. W. Waller, and the support Shirley France, George Parkes, Fred Williams, Simcoe Lee (who many years before had played at the house as G. S. Lee), Geo. Roscoe, E. Post, Howard, Manly, Campbell, Maxwell, and Mrs. Sloan. Thomas E. Mills was the stage manager. The cast of "An English Tragedy" was: Annie Winthrop, Emma Waller; Mary Winthrop, Mrs. Sloan; Judge Winthrop, D. W. Waller; Lord Alford, Shirley France; James Forrester, Frederick Williams; John Forrester, Simcoe Lee; Wilton, George Roscoe.

Frank S. Chanfrau appeared here May 23, in "Our American Cousin at Home," with Thomas J. Herndon as Asa Trenchard. James Martin, James Seymour, Fanny Browne, and Marie Boniface, were also in the company. June 27 "The Octoroon" was given, with Chanfrau as Salem Scudder and Jennie Parker as Zoe. The season closed July 4, and a summer term of four weeks commenced July 11, with Helen Western as the star, in "The French Spy," followed by "Don Cæsar de Bazan," and "Satan in Paris." Geo. Wood began his next season Aug. 20, 1864, with John E. Owens as the star, who played here probably the most successful engagement of his life. He appeared in "Married Life" and "The People's Lawyer." In the dramatic company were: G. D. Chaplin, C. P. de Groot, George Metkiff, Mrs. G. F. Tyrrell, Alice Placide, C. Adams, Nellie Johnson, and Charlotte Crampton. Sept. 5, "Victims" was presented, and the following people joined the company: Harry Pearson, W. J. Fleming, F. G. Maeder, Sol Smith, Jr., Mrs. M. E. Burroughs, Mrs. Thomas Hind, and Miss Preston.

"Azrael, the Prodigal," was given at a matinée on Oct. 8. "Dolly" Davenport joined the company Nov. 14, appearing as Mr. Howard in "The People's Lawyer." "The Poor Gentleman," Nov. 21, with Owens as Dr. Ollapod; Dec. 5, "The Happiest Day of My Life;" Dec. 19, "Sweethearts and Wives," Owens as Billy Lackaday. "The Live Indian" and "The People's Lawyer" were the only plays produced from Dec. 26 to Jan. 25, 1865. "Dot, or the Cricket on the Hearth," was given March 13, with this cast:

Caleb Plummer	John E. Owens	Bertha	Henrietta Osborne
John Peerybingle	George Jamison	May Fielding	Miss C. Adams
Edward Plummer	George Metkiff	Mrs. Fielding	Mrs. T. J. Hind
Tackleton	W. J. Fleming	Tilly Slowboy	Mrs. G. F. Tyrrell
Dot	Alice Placide		

Owens' engagement terminated April 13, the theatre being closed April 14, in consequence of the assassination of President Lincoln, and continued closed until April 26, when it reopened with the re-appearance in this city of Mr. and Mrs. Charles Kean, who had not been seen in America since the production of "Richard III." at the Park Theatre, in January, 1846. A noteworthy event of the Keans' engagement was the selling of the seats at auction. The first choice was purchased by James H. Hackett. One hundred and eighty-nine seats in all, and two private boxes, were thus disposed of, to an aggregate of \$3,546.50.

The Keans appeared first in "Henry VIII." and "The Jealous Wife." "Louis XI." was given April 15, Mr. Kean as Louis, George Jamison as Cotier, J. F. Cathcart (his first appearance in New York) as the Duc de Nemours, George Everett (his first appearance in New York) as Tristan, and Miss Chapman (her first appearance in New York) as the Dauphin. The following were the pieces produced: "The Merchant of Venice," April 28; "Louis XI.," April 29; "Henry VIII.," May 1; "Louis XI.," May 2; "King John," May 3; "Much Ado About Nothing," May 4; "Hamlet" (benefit), May 5; and "Henry VIII." and "Jealous Wife," terminated their engagement May 6. The receipts of the opening performance were \$1,921.54. The largest house was on the "Hamlet" night, when the receipts were \$2,053.05. The total receipts of the eleven performances aggregated \$17,554.39. Mr. Wood's share was \$8,777.19.

John E. Owens commenced another engagement May 8, in "The People's Lawyer" and "The Live Indian." He closed May 26, when he took a benefit in "The Happiest Day of My Life" and "The People's Lawyer." The theatre was closed May 27, but was reopened May 29, with "The Seven Daughters of Satan," in which John E. McDonough acted Mrs. Pluto. A. W. Young and Clara Walters were in the cast.

Samuel Colville began June 10 a summer season with Mr. and Mrs. Harry Watkins, in a variety of characters, their engagement continuing until July 1. They opened in "The Peasant Peeress" and "It Takes Two to Quarrel." In the first piece Harry Watkins played Perkyn Pyefinch; Mrs. Watkins, Lucy Loveknot; G. D. Chaplin, Lord Musgrave. In the company were Charles de Groot, J. H. Rogers, M. B. Pike, Geo. Radcliffe, Mesdames Tyrrell, Minnie Monk, and Cole. "The Hidden Hand" and "The Pioneer Patriot" followed. On July 3 Kate Reignolds appeared and W. H. Sedley Smith supported her part of the time. "The Angel of Midnight" was the first play produced, followed, July 15, by "The Wonder" and the farce "Antony and Cleopatra." In the latter W. H. Smith, W. H. Hamblin, J. B. Curran, and Louis J. Mestayer appeared. W. H. Sedley Smith made his bow July 24, as Gov. Heartall in "The

Soldier's Daughter," to the Widow Cheerly of Kate Reignolds, who also played Milly in "The Maid with the Milking Pail" the same evening. For her benefit, Aug. 4, Kate Reignolds offered "Andy Blake" and "The Jealous Wife." An adaptation of Sardou's play of "Piccolini" was given Aug. 7, and the season closed with a benefit to Samuel Colville, Aug. 14, when Frank Drew played Tim O'Brien in "The Irish Emigrant" and Tactic in "Acting Mad." Eugene A. Eberle commenced at this house during Kate Reignolds' engagement, as Sam Peppys in "Nell Gwynn" when J. B. Curran retired from the company.

The next season was opened by Mr. Wood, Aug. 28, 1865, with Mr. and Mrs. Kean's farewell to this city. G. H. Gilbert was Mr. Wood's stage manager, and the business manager was Clifton W. Tayleure. The engagement of the Keans was for twenty-three performances. They were supported by Jas. F. Cathcart, George Everett, and Miss Chapman. During their three weeks' stay they appeared in "Henry VIII." first act of "The Jealous Wife," "Louis XI.," "The Merchant of Venice" (with the fifth act), "Hamlet," "Macbeth," "King Lear," "The Stranger," "Othello," "The Wonder," and "Richard II." They closed Sept. 22. Frank Drew, the Irish comedian, appeared Saturday evenings, Sept. 2 and 9, in "Handy Andy," a burlesque of "Camille," and "The Widow's Victim." The Keans did not play but once each Saturday (the matinée). Boothroyd Fairclough finished the week by playing "Richelieu" afternoon and evening of Sept. 23. After an absence of thirteen years, Mme. Celeste made her appearance Sept. 25, in "The Woman in Red." She played the triple rôle of Miriam, Rudiga, and the Countess; Sept. 28, "The French Spy" and "A Kiss in the Dark." Her engagement closed Oct. 7, followed Oct. 9 by F. S. Chanfrau in the comedy of "Sam," by T. B. De Walden. A special engagement was made with Olive Logan for this play. The cast of "Sam" was thus:

Sam	F. S. Chanfrau	Chas. John Thomas	W. H. Beekman
Gen. Roslyn	W. C. Forbes	Bill Crockett . . .	T. B. De Walden
Hon. Geo. Copley (his first appearance in New York)	F. J. Evans	Hon. Laura Roslyn . . .	Olive Logan
James Plushley . . .	W. H. Hamblin	Lady Copley . . .	Mrs. G. F. Tyrrell
Sir Edward Ashton . . .	H. Jordan	Hon. Emily Copley	Henrietta Osborne
Richard Jenkins . . .	C. T. Parsloe, Jr.	Miss Euphemia Roslyn .	Saidee Cole

This engagement closed Jan. 6, 1866, and during its last nights "Sam" was supplemented by "Mose."

Jan. 8 John E. Owens made his first appearance since his return from London. He opened in a condensed version of "The People's Lawyer" called "Solon Shingle," and was supported by W. C. Forbes, J. W. Albaugh, F. J. Evans, H. L. Hinton, W. H. Hamblin, H. Jordan, J. D. Bilby, F. W. Williams, J. B. Carpenter, W. H.

Beekman, Mrs. T. J. Hind, and Saidee Cole. "The Live Indian" was played Feb. 5, when T. W. Keene and Thos. L. Donnelly joined the company. John K. Mortimer made his first appearance here March 5, as Herbert Fitzherbert in "Victims." Peter Probity, in "The Chimney Corner," was Mr. Owens' programme for March 26, and the season closed March 28.

John K. Mortimer died at San Francisco, Cal., Sept. 17, 1878. His greatest successes on the stage were Badger in "The Streets of New York," Bagshot in "Bull in a China Shop," Snorkey in "Under the Gaslight," Alfred Jingle in "Pickwick Papers," and Jack Ryver in "A Flash of Lightning."

On the night of March 19, 1866, while engaged at the house with Owens, he suddenly advanced to the footlights, said: "Au revoir, au revoir!" to the audience, and walked off the stage. On another occasion, at another house, he stopped in the middle of the first act and bade the audience no more ceremonious adieu than: "I guess you have had enough of this piece, and I know that I have." Mortimer was the original Griffith Gaunt in the play of that name, having been specially engaged for the rôle at the New York Theatre, where he appeared on Nov. 7, 1866. It is a popular fallacy that in so frequently disappointing the public, he was always guilty of indiscretion in the matter of conviviality. Fascinated with gaming, he often sat "calling the turn" not twenty-five feet from the stage on which he should have been acting. As venturesome a gamester as ever confronted the dealing box, he was liable to win a fortune if the "bank" held it. But the cards never fell his way long enough, and he was a loser ninety-nine times where a less ambitious player would have left the table a moderate winner. It was his passion for cards, quite as much as his partiality for stimulants, that made him reckless as to professional engagements, and prevented his maintaining for any length of time his position as one of the finest of American light comedians, and the successor of Harry A. Perry. Like Edwin Adams, Mortimer had a high reputation as Charles Surface, and was singled out to enact that part on specially great occasions.

Adah Isaacs Menken, whom Mr. Wood had secured for four weeks, commenced a summer season April 30, and played "Mazeppa" for three weeks to crowded houses. Subsequently she played William in "Black Eyed Susan" and "The French Spy." She closed May 25, very abruptly, having been taken ill.

Helen Western appeared April 28, 1866, in "Satan in Paris" and "Jenny Lind." James A. Herne supported her. June 4 she was seen in "The French Spy" and "Pet of the Petticoats;" and later in "The Corsican Brothers," "Oliver Twist," "Don Cæsar de Bazan," and "A Day in Paris." G. H. Gilbert, the stage manager, took his benefit June 18, when the season closed. The bill included "Rob

Roy," in which Eloise Bridges, J. M. Foster, W. D. Shiels, and G. W. Middleton appeared; Irish song and dance by Kathleen O'Neil; dancing by Mlle. Rosita; gymnastic performances by Prof. Donnelson and La Petite Angelo; and "Black Eyed Susan," with Adah Isaacs Menken as William.

After undergoing a course of repairs and alterations, the theatre was reopened for Wood's third regular season, Aug 20, 1866. The company consisted of J. E. Nagle, M. W. Leffingwell, John Jack, O. B. Doud, G. C. Davenport, W. L. Jamison, G. W. Reed, W. H. Beekman, Frank J. Evans, G. W. Stoddart, Henry Peck, J. C. Walsh, John Nunan, Newton, Moore, Harris, Goodman, Mrs. G. H. Gilbert, Mrs. G. W. Stoddart, Mrs. H. Chapman, Alice Grey, Celia Logan, Helen Coleman, Young, Braisteed, Smith, Scott, Germain, Cassie Troy, and Ella Turner. Samuel Colville was business manager. James Stark made his first appearance in this city in several years. He opened as Richelieu, supported by M. W. Leffingwell as Baradas, G. C. Davenport as De Beringhen, Mr. Nagle as De Mauprat, and Alice Grey as Julie de Mortimer.

"The Robbers" was played Aug. 25, when John H. Jack made his first appearance in this city, as the Count de Moor. "Napoleon" was the title of a new drama acted Aug. 29, with this cast:

Napoleon	James Stark	Marshal Lannes	J. H. Jack
Gustave St. Aubin	J. E. Nagle	Marshal Duroc	G. W. Stoddart
Fouché	M. W. Leffingwell	Clotilde de Lamarque	Alice Grey
General Rapp	W. L. Jamison	Empress Josephine	Celia Logan
Pipo	G. C. Davenport	Thérèse La Bellière	Ella Turner
Ducorel	Frank J. Evans		

Lucia Dean sang the "Marseillaise" at the close of this play. "The Stranger," "Ingomar," "Pizarro," "Taming of the Shrew," and "The Lady of Lyons," were played the closing week of Mr. Stark, whose engagement terminated Sept. 8. It was not a profitable one. Edwin Adams, who had not played in this city since he supported Miss Bateman at Niblo's Garden, appeared Sept. 10 as Robert Landry in "The Dead Heart" supported by Alice Grey as Catherine Duvall, Mr. Nagle as the Abbé Latour, W. L. Jamison as the Count St. Valerie, G. W. Stoddart as Arthur St. Valerie, and M. W. Leffingwell as Anatole Toupet.

"The Heretic," Judge Robert Conrad's play, written originally for Edwin Forrest, was produced Sept. 17. Adrien de Teligny, Edwin Adams; Raymond de Clemont, J. E. Nagle; Eleanor de Teligny, Alice Grey; Louise, Celia Logan. Mr. Adams played Rover in "Wild Oats" for his benefit Sept. 21. At the close of the second act he was presented with a handsome silk flag by Thos. J. Miller, on behalf of the Neptune Club.

J. H. Hackett appeared here Sept. 24, as Falstaff in "The Merry Wives of Windsor": John Jack as Justice Shallow, Dan Simons (his

first appearance in America) as Dr. Caius, J. E. Nagle as Ford, Stoddart as Slender, Mrs. Stoddart as Mrs. Page, Alice Grey as Mrs. Ford, and Mrs. G. H. Gilbert as Dame Quickly. "Henry IV." was played in Hackett's second week, and he was succeeded, Oct. 8, by Maggie Mitchell, with James W. Collier as her support. She acted for four weeks. Her opening bill was "The Pearl of Savoy," followed by "Fanchon" and "Little Barefoot." Charles Dillon came Nov. 5, supported by James W. Lanergan. "King Lear," "Belphegor," "Othello," "Louis XI.," "Macbeth," "The Merchant of Venice," "The Wonder," "Much Ado About Nothing," "A New Way to Pay Old Debts," and "Richard III.," were presented during the engagement, which was a failure. Kate Reignolds came Nov. 26, as Donna Violante in "The Wonder." Wilkie Collins' "Armada," dramatized by Olive Logan, was given Dec. 3, with this cast:

Miss Gwilt	Kate Reignolds	Allan Armadale . .	G. W. Stoddart
Mrs. Milroy	Celia Logan	Pedgift	T. H. Donnelly
Miss Pentecost . .	Mrs. H. Chapman	Doctor Le Doux . .	J. H. Jack
Midwinter	J. E. Nagle		

E. L. Davenport began here Dec. 8, as Damon, and the following week he acted "St. Marc," "The Stranger," "The Honeymoon," "Hamlet," "Wild Oats," and "Black Eyed Susan." Mr. Davenport's series of eight performances, including one matinée, closed Dec. 15, and he was followed by John E. Owens Dec. 19. "Chloroform, or New York in 1867," was acted Dec. 31. G. H. Gilbert (husband of Mrs. Gilbert) died of consumption Dec. 12. The lease of this house was transferred by Geo. Wood to Barney Williams, April 1, 1867, and Wm. A. Moore was the stage manager. Maggie Mitchell and James Collier were the first attractions for four weeks, and April 29 Mr. and Mrs. Williams appeared for two weeks. Jas. Hackett was the next star, in "The Merry Wives of Windsor," and the season closed May 25. W. A. Moore began a summer season May 27, with Lucille Western as the star. She appeared in "Leah," "The Flowers of the Forest," "Masks and Faces," "Oliver Twist," and "Atonement, or the Child Stealer." J. W. Blaisdell, Hattie Thorne and W. E. Sheridan in the company. This engagement ended July 6, and was followed July 8, with Julia Dean Hayne as Julia in "The Hunchback," after an absence of nearly twelve years; McKee Rankin was the Sir Thomas Clifford. "Fazio" followed July 9, and "The Woman in White" July 10, for the first time in this city; Laura Fairlie and Anna Catherick, Julia Dean Hayne; Marion Halcombe, Hattie Thorne; Sir Percival Glyde, C. H. Rockwell; Walter Heartwright, W. E. Sheridan; Count Fosco, McKee Rankin. "The Love Chase," "Love," "Adrienne," "Lady of Lyons," "Griselda," "Medea," and "The Jealous Wife," were also played by Miss Hayne, who closed July 27.

July 29 John Jack took a benefit. The bill was "The Victims" and "Delicate Ground," "Out to Nurse" and "The Artful Dodger." In the first piece, J. J. Wallace, J. H. Jack, Bella Wallace, and Mrs. Wm. Chapman appeared. J. Newton Gotthold, Frank Evans, and Hattie Thorne, had the principal characters in the second piece. W. S. Higgins, G. Stoddart, John Goodwin, Geo. Jordan, Jr., Mrs. Chapman, and Ella Chapman were in "Out to Nurse," and in the afterpiece, Wm. Ellerton with song, Mr. Quillan, C. H. Rockwell, Miss S. Germain, Blanche Chapman, Peck, and Madan appeared. July 30, W. A. Moore had a benefit, when "The Love Chase" and "The Loan of a Lover" were played. Julia Dean Hayne enacted Constance; Lucille Western, Gertrude; J. H. McVicker, Peter Spyke in "The Loan of a Lover."

Robertson's "Caste" was given here Aug. 5 for the first time in America, and with this cast:

Hon. George D'Alroy	W. J. Florence	Marquise St. Maur	Mrs. G. H. Gilbert
Captain Hawtree . . .	Owen Marlowe	Esther Eccles . . .	Mrs. F. S. Chanfrau
Eccles	Wm. Davidge	Polly Eccles . . .	Mrs. W. J. Florence
Sam Gerridge . . .	Edward Lamb		

Lester Wallack, who had secured the American rights to this comedy, applied to the courts for an injunction to restrain the manager of the Broadway from producing it. Mr. Florence testified on the stand, "that he had attended the Prince of Wales' Theatre, London, and there acquired, by memory, a knowledge of the play, which he afterwards transferred to paper." He made no claim whatever to having purchased a right to the play, but simply claimed that a foreign author had no privileges under the American copyright law. This view of the matter was sustained by Judge Barnard, who refused to grant the injunction. "Caste" ran until Aug. 31, when the house closed to reopen Sept. 2. The company consisted of W. E. Sheridan, John H. Jack, George Stoddart, Frank J. Evans, J. Moore, E. Marble, J. Delmar, W. H. Beekman, G. Jordan, H. Howard, R. Madan, J. S. Goodman, E. S. Danvers, Folwell, Newcombe, Mrs. G. H. Gilbert, Mrs. George Stoddart, Mrs. H. Chapman, Kate Newton, Isabel Freeman, Ella Turner, Cave, Smith, Blaisdell, S. Lowring, E. Warren, and L. Warren.

Edwin Forrest appeared here Sept. 2, in "Virginius." Barton Hill and Miss Lillie were engaged to support Mr. Forrest. Miss Lillie, who travelled with Mr. Forrest for some time as his leading lady, was afterwards known as Lillie Glover, and her right name was Swindlehurst. Mr. Forrest continued six weeks, and during that time he played in "Virginius," "Richelieu," "Othello," "Richard III.," "Damon and Pythias," "King Lear," "Macbeth," "Jack Cade," "The Gladiator," "Metamora," "Pizarro," and "Hamlet." He closed Oct. 11. On several occasions he was supported by Mme.

Ponisi. Barton Hill played Raphael in "The Marble Heart," Sept. 7. James W. Collier took a benefit Sept. 28, afternoon and evening. For the matinée, the play was "The Hunchback," and in the evening, "Romeo and Juliet," with Miss E. V. Proudfoot as Juliet. This lady died in New York, April 20, 1877. Her real name was Lewis, and she was the sister of W. H. Pope, the elocutionist. She had been a reader for ten years. Her death was caused by injuries received from a fall at Newport, R. I., by a misplaced trap, while with a travelling company.

Barton Hill took a benefit Oct. 5, matinée and evening. Among the volunteers were: Annette Ince, Mrs. Sloan, J. N. Gotthold, R. H. Craig, John Sefton, Edward Coleman, J. W. Brutone (first appearance in America). The matinée bill consisted of "The Golden Farmer" and "To Parents and Guardians;" the evening bill, "The Hunchback" and "Dress Rehearsal." John Sefton played at the matinée, and at Philadelphia in the evening. Mr. Sefton's last appearance on the stage was here, as Jemmy Twitcher, for the benefit of Barton Hill. His first appearance in New York city was Jan. 3, 1860. He died in this city Sept. 19, 1868.

Sophie Miles, an Australian actress, made her American début Oct. 12, as Ophelia in "Hamlet," for the benefit of Harry Eytinge.

Julia Dean Hayne, supported by Frank Lawler, appeared Oct. 14, in "The Woman in White," also later in "The Duke's Wager," "The Wife's Secret," and "Lucrezia Borgia." For her second week: "Deborah," "The Hunchback," "Griselda," "Fazio," and "The Love Chase." This was Miss Hayne's last appearance in this city.

Julia Dean Hayne Cooper died in childbirth, May 19, 1866, at the residence of Dr. Cooper, her father-in-law, in this city. She was born at Pleasant Valley, N. Y., July 22, 1830. Her first appearance in this city was at the Old Bowery Theatre, May 18, 1845, as Julia in "The Hunchback." She became the great paying star of the period, drawing almost as well as Forrest. She was married to Dr. Arthur Hayne, Jan. 20, 1855, who followed her about and finally persuaded her to marry him, much against the wishes of her father, who was naturally loath to lose the goose that laid his golden eggs. Her attraction ceased the moment her marriage became known. Mrs. Hayne did a bad business everywhere, even in cities where she had been most popular. In addition to this, her father had so managed money matters that everything belonged to him, not to her. He declared she had forfeited her earnings, for it had been his custom to induce her to sign a contract whereby she agreed to pay him the sum of two hundred thousand dollars (all she had cleared in those two years of starring), in case she married before the year was out. Hayne, not supposing that Dean would insist upon his pound of flesh, induced her to marry him within the year. Dean kept everything, leaving Julia penniless. As soon as Hayne

was convinced of this, he turned upon his unfortunate bride and told her that he had run through his own fortune, and had merely lowered himself by marrying an actress in order to get money enough to set up in practice as a physician. Hayne's mother refused to receive her, and closed her doors against her son, in her displeasure at his marrying an actress. In September, 1866, Julia obtained a divorce from her husband, at Salt Lake City. Some time afterwards she married James Cooper, of this city. After the birth of her first child, in the second marriage, she was recovering rapidly, when suddenly she said to her attendant: "Throw open the window; I want air." Before the woman could cross the room, a gasp made her hurry to the bed—Julia Dean was dead.

Mr. and Mrs. Wm. J. Florence began an engagement at this house Oct. 28, 1867, in "Inshavogue, or the Wearing of the Green," with the farce, "Thrice Married." The cast of "Inshavogue" was:

Bryan Maguire	W. J. Florence	Kate Dwyer	Kate Newton
Sir Roderick	J. H. Jack	Lady Dwyer	Mrs. G. H. Gilbert
Harry Carrington	Frank Evans	Biddy Malone	Mrs. G. W. Stoddart

"The Ticket of Leave Man" was given Nov. 11, with this cast:

Bob Brierly	Florence	Sharpe	E. Marble
Hawkshaw	McKee Rankin	Jackson	Peck
Green Jones	G. Stoddart	May Edwards	Kate Newton
Gibson	John Jack	Mrs. Willoughby	Mrs. G. H. Gilbert
Malty	Goodman	Emily St. Evremond	
Burton	Jordan		Mrs. W. J. Florence

The Florences closed Dec. 14, and were followed Dec. 16 by Mrs. D. P. Bowers in "Dora," presented for the first time in this city; Dora, Mrs. D. P. Bowers; Mary Morrison, Kate Newton; Farmer Allen, John H. Jack; William, Theo. Hamilton; Luke, F. J. Evans. "Lady Audley's Secret" followed Dec. 23. Jan. 11, 1868, "Peep o' Day" was presented, and Mrs. Bowers acted Kathleen Kavanagh; Theo. Hamilton, Harry Kavanagh; John Jack, Mr. O'Cleary; Frank Evans, Black Mullins; Mrs. G. H. Gilbert, Mrs. Kavanagh; Kate Newton, Mary O'Cree; and Mrs. H. Chapman, Moll Shee. For her benefit, Jan. 24, Mrs. F. B. Conway played Romeo, to the Juliet of Mrs. D. P. Bowers. Jan. 27 Lotta appeared in "Little Nell;" Mr. Jack personated Old Grandfather Trent; James Stoddart, Dick Swiveller; Chas. Hale, Quilp; J. Moore as Sampson Brass, with Mrs. Gilbert and Mrs. H. Chapman as Mrs. Jarley and Sallie Brass. Feb. 17, "Family Jars" and "Pet of the Petticoats," and Lotta's engagement closed Feb. 22. A matinée was given Feb. 3, for J. Delmon Grace. Mr. Grace died at Providence, R. I., Nov. 15, 1876.

F. S. Chanfrau came Feb. 24, in "Sam," Chas. Parsloe, Jr., in his original character, and March 24, "Joe," by T. B. De Walden, was first acted, and with this cast:

in amazement, when presently the order was given to fire, and Stephen Wilson and a boy named Leslie Chambers fell, seriously wounded. A substitute being ready, the play was proceeded with, the audience knowing nothing of the drama being enacted behind the curtain. An injunction was obtained restraining Mr. Harkins from acting this version of the play, and on Aug. 25 a version by Boucicault was presented, but the house closed Aug. 27.

The next season began Aug. 31, with Mrs. Jean Davenport Lander in "Elizabeth, Queen of England." James Carden, J. H. Taylor, Kate Newton, George Becks, John H. Jack, and Mrs. G. H. Gilbert were in her company. "Mary Stuart" was given Sept. 18, for Mrs. Lander's benefit. W. J. Florence (without Mrs. Florence) appeared here Sept. 28, in "No Thoroughfare." This was a dramatization of a Christmas story by Charles Dickens and Wilkie Collins. It afterwards received the compliment of being acted on the French stage, under the title of "L'Abîme."

Jules Obenreizer . . .	W. J. Florence	Mr. Wheeler . . .	Mr. Beekman
George Vendale . . .	James Carden	Marguerite . . .	Kate Newton
Walter Wilding . . .	Mr. Hall	Sally Goldstraw .	Mrs. Emma Skerett
Joey Ladle . . .	J. C. Williamson	Unknown Female	Mrs. G. H. Gilbert
Mr. Bintry . . .	J. H. Jack	Mrs. Wheeler . . .	Mrs. Blaisdell

The farce "Thrice Married," in addition to "No Thoroughfare," was given Oct. 26, for Mrs. W. J. Florence's first appearance this season. "Dombey and Son," and "The Young Actress," Oct. 30, for Mrs. Florence's benefit.

"The Ticket of Leave Man" was revived Nov. 2. Mrs. Lander reappeared Nov. 9 for two weeks. Mr. and Mrs. Barney Williams played Nov. 23 in "The Fairy Circle;" Nov. 30, "Ireland As It Is" and "Connecticut Courtship;" Dec. 3, "Shandy McGuire" and "In and Out of Place." "The Emerald Ring" had its first production Dec. 7, with this cast:

Mike	Barney Williams	Maggie Macarthy . .	Mrs. Williams
Geraldine	Kate Newton	Ralph Dedlight . . .	James Carden
Sidney Loftus . .	J. C. Williamson	Brabazon Fawney . .	John H. Jack
Sir Oscar O'Neill .	Hield		

Emma Skerrett, Mrs. G. H. Gilbert, Hall, and Johnson, were in the cast. The Williamses closed Jan. 23, 1869, and were followed Jan. 25, by John E. Owens in "Solon Shingle" and "Victims." J. Delmon Grace took a benefit afternoon of Feb. 3. "The Live Indian" was given Feb. 8, and Owens closed Feb. 13. Marie Zoe appeared in "Nita, or Woman's Constancy," Feb. 15. Feb. 22 "The Angel of Midnight" was seen; March 1, "The Wept-of-Wish-ton-Wish."

Kate Reynolds began an engagement March 8, as Grace Holden

in Cheltnam's "The Shadow of a Life," and as Richelieu in "Richelieu at Sixteen;" March 27 she played "Camille." Charles W. Couldock and daughter appeared March 29 in "Old Phil's Birthday" and "Milky White."

Mr. and Mrs. Barney Williams reappeared April 5, 1869, in "The Emerald Ring." Mr. Williams took a benefit April 23, and when called before the curtain he pronounced the valedictory of the house. On his withdrawal the curtain was again rung up, and John H. Jack, on behalf of the company, presented Mr. Williams with a handsome gold medal. At the Saturday matinée the Williamses closed their engagement in "The Fairy Circle." In the evening of April 24 J. C. Williamson took a benefit, and played a sketch called "Dick Swiveller," from Dickens' "Old Curiosity Shop," and "Caste," with volunteers from Wallack's Theatre. Harry Pray (brother of Mrs. Barney Williams), the treasurer of the house, took a benefit April 26, when Mr. and Mrs. Barney Williams and Mr. and Mrs. W. J. Florence appeared. "The Irish Tiger," "The Rough Diamond," and "Mischievous Annie," were played. April 27 John Jack had a benefit, when he acted Falstaff in "Henry IV." The last performance ever given in this house took place Wednesday evening, April 28, and was for the benefit of William A. Moore, the business manager. The programme commenced with "Ireland as It Was," with Barney Williams as Ragged Pat, Mrs. Barney Williams as Judy O'Trot, followed by a *pas de deux* by Sig. Novissimo (his first appearance in New York) and Marie Bonfanti. Next came the farce of "The Returned Volunteer," W. J. Florence as William Williams 444 N. Y. V. Betty and Emily Rigl then danced "The Kiss Waltz." Abner S. Brady and T. R. Pickering gave performances on the velocipede, and the farce of "Game of Tag" closed the entertainment. Among the dramatic people not mentioned above, and who appeared during the evening, were: Mrs. G. H. Gilbert, Miss Blaisdell, Dan Harkins, J. C. Williamson, Mr. Jordan, Emma Skerrett, Miss Cave, John H. Jack, Hield, Costello, and Wm. Withers, musical director. William A. Moore died in this city April 20, 1871, having been confined to his room for over two years, suffering from dropsy and heart disease. He was at the Astor Place Opera House in 1849, afterwards prompter at Niblo's Garden, and later travelled with the Ravel Family. He went to Europe in 1859, engaged and brought to this country Cooke's Royal Circus, and opened at Niblo's Garden. He was stage manager of the Arch Street Theatre, Philadelphia, travelling agent for Mr. and Mrs. Barney Williams, and when the Williamses opened this house he was manager. This theatre was shortly afterwards torn down, and a dry goods store erected on its site.

